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Heritage and Us

conserve it for the future

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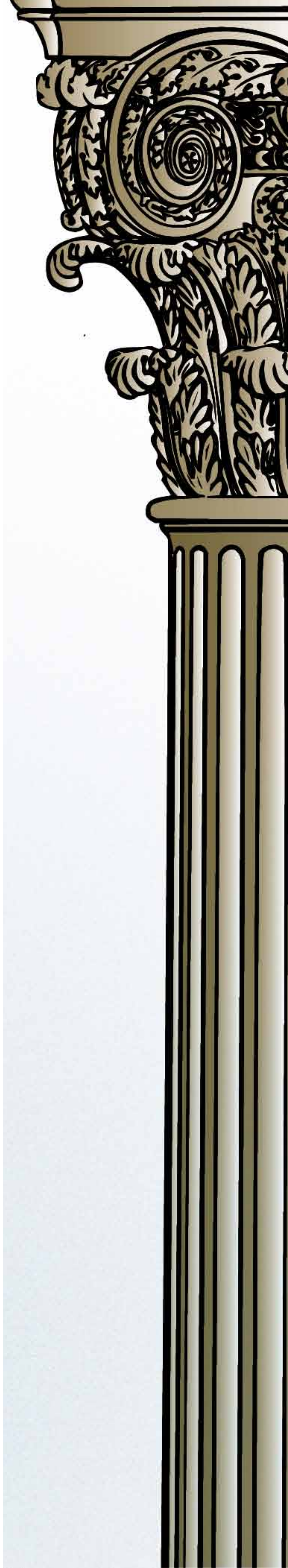


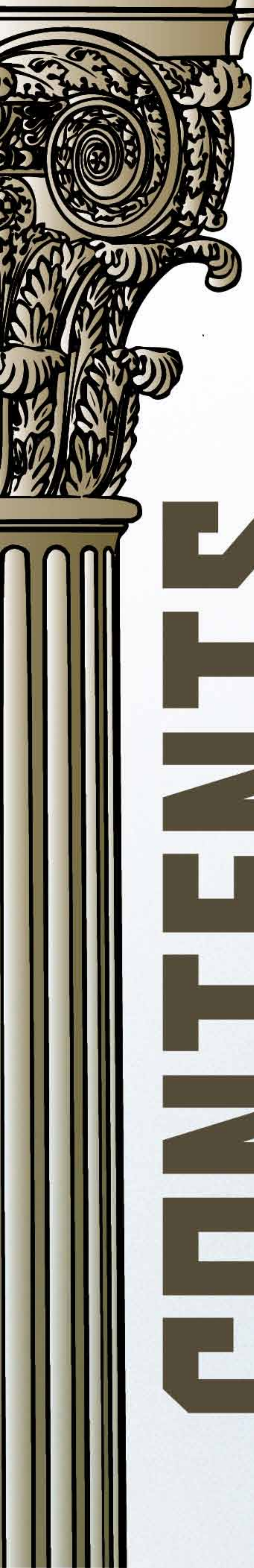
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EDITORIAL

Scientific temper leads to new discoveries and sensational innovations. In this dynamic era of technological advancements, every field of discipline related to culture and heritage, is undergoing a rapid change in its character. For instance, the most frequent objects that the public usually associates with conservation-restoration are probably a scalpel and a brush, but nowadays our field is far away from previous empirical times, being supported by a series of scientific disciplines that allow the conservator and restorer to plan the best possible intervention. Recent decades have been dominated by a series of technological advances in the widest possible areas, including computer technology, turning our life into the 'Digital Information Age/Era'. In fact, digital technologyis being used in most of the fields that complement conservation-restoration today, such as, for example, analytical chemistry, environmental sciences, architecture, archaeological findings, etc.

Computer technology, however, is still almost absent from the conservation process. Of course in almost every training program, education initiative, heritage related workshop, there is at least one computer but its function is not directly related to conservation: it is mostly used for data search, internet browsing and day to day office works or image editing software. I hope you agree with this fact that computers itself is a boon to technology but yet not fully taken advantage of in the field of Conservation so far.

In this perspective, for example, museums and libraries have been much more prolific, as it is relatively easy to find specific, even open source software for these fields. One of the main concerns of institutions worldwide is to digitalise records in order to safeguard and organise their collections. Thus, collection management software is an indispensable tool. Comparable software for conservation would be one to manage the significant and unique documentation of our projects. All those records that we produce for each individual intervention could profit enormously from specific management software. So why are we behind? There are several reasons that I can think of, among which the lack of data standards, low economic support or even disinterest are in top slots.

A kind of good news for field of Conservation in new coming year is that on the positive side, a step forward is now being made by a project, funded by the Mellon Foundation, which intends to develop "Conservation Space", a Documentation Management Software which is exclusively designed for conservation-restoration. The project is led by conservators and other museum professionals, although any private conservator from around the world will be able to benefit from it, as it will be released as an Open Source. This software is, in a certain way, a major breakthrough, because it will help to establish some standards and it will raise awareness of these needs among conservators. At the same time, I can only hope that this is an awakening call to entrepreneurs to start developing software applications for this field.

Dear Readers, Our team of Heritage and Us, has proudly entered into the innovation era with change in its presentation and information contents. In last quarter we completed a year and now with the onset of the New Year 2014, we wish you all a Happy, Prosperous and Successful year. We hope that you join hands with our team and help in Conservation, Preservation and Protection of our Heritage that enters into an era of new hopes and dedication.

Happy New Year 2014 !

Gurpreet Singh

History and Archaeology



Petroglyphs in Recently Discovered Rock Shelters of Gawilgarh Hills

***Prabash Sahu**

The Gawilgarh hills composed of orthoquartzite escarpments amidst Deccan Trap formations of the Satpura Range is a unique geological formation. The orthoquartzite being a sedimentary rock disintegrates fast when exposed to the vagaries of nature. Many caves and caverns are naturally formed which were utilised to their maximum by the prehistoric wanderers during the Palaeolithic and Mesolithic periods. A total of 155 rock shelters occupied and beautifully decorated by the prehistoric men have been documented till date in the Gawilgarh hills falling in the revenue jurisdiction of the Atner tehsil of Betul district in Madhya Pradesh. The decorative elements on the walls and ceilings of these shelters comprise both petroglyphs and pictographs. The petroglyphs like engraving, bruising, pecking and cupules are noticed in a few shelters.

The Prehistory Branch and the Excavation Branch-I of the Archaeological Survey of India, Nagpur, taking cue from an article published in Purakala (Ingole et. al 1997: 153-158) have discovered/ documented 155 decorated rock shelters in the Gawilgarh Hills in the Satkund Reserve Forest area of the Satpura range bordering Amravati district of Maharashtra in the years 2011-13.

The decorated rock shelters spread across the Gawilgarh hills have been divided into 20 groups and their nomenclature derived from either the village nearby or any shrine or locally known landscape of the area. The groups so named are Ambadevi (ABD) group having fourteen shelters, Agya Doh (AGD) - 1 shelter, Borkap (BKP) - 3 shelters, Ghodamma (GMA) - 1 shelter, Gaimukh (GMK) - 18 shelters, Ghodpend (GPD) - 5 shelters, Jhunkari (JNK) - 2 shelters, Kosumb Gufa (KMG) - 5 shelters, Kund (KND) - 7 shelters, Kukadsadev (KSD) - 11 shelters, Mendhagarh (MDG) - 10 shelters, Mungsadev (MSD) - 1 shelter, Pat (PAT) - 24 shelters, Pachmuh (PCM) -3 shelters, Pachumri (PMR) - 5 shelters, Ramgarh (RMG) - 3 shelters, Salbuldi (SBD) - 12 shelters, Telkan (TKN) - 11 shelters, Takira (TKR) - 13 shelters, and Ugum (UGM) - 6 shelters (fig. 1 as on page 7). Approach to the shelters of Ambadevi and Kukadsadev is from the present day shrine of Ambadevi located to the southeast of the village Dharul (20^0 23’ 10” N and 77^0 55’ 59” E); that to Mungsadev, Kosumb Gufa and Telkan from the west of the village Dharul; to Borkap, Mendhagarh, Pat and Ugum from the village

Pat Naka (21^0 24' 09" N and 77^0 57' 51" E); to AgyaDoh, Gaimukh and Takira from the village Nala (20^0 23' 20" N and 77^0 53' 46" E). The groups of shelters, viz Pachmuh (20^0 26' 50" N and 77^0 59' 09" E), Pachumri (20^0 25' 45" N and 77^0 59' 21" E), Jhunkari (20^0 26' 13" N and 78^0 03' 29" E), Kund (21^0 26' 18" N and 78^0 00' 52" E) and Salbuldi (20^0 25' 02" N and 78^0 00' 41" E) are so named after their nearest villages, the shelter at Ghodamma and Ramgarh are near the village of Ghoddeo (20^0 25' 54" N and 78^0 02' 48" E). Though falling under the jurisdiction of the Betul district in Madhya Pradesh, these shelters are easily approachable from Morshi – a tehsil place in the district Amravati of Maharashtra.

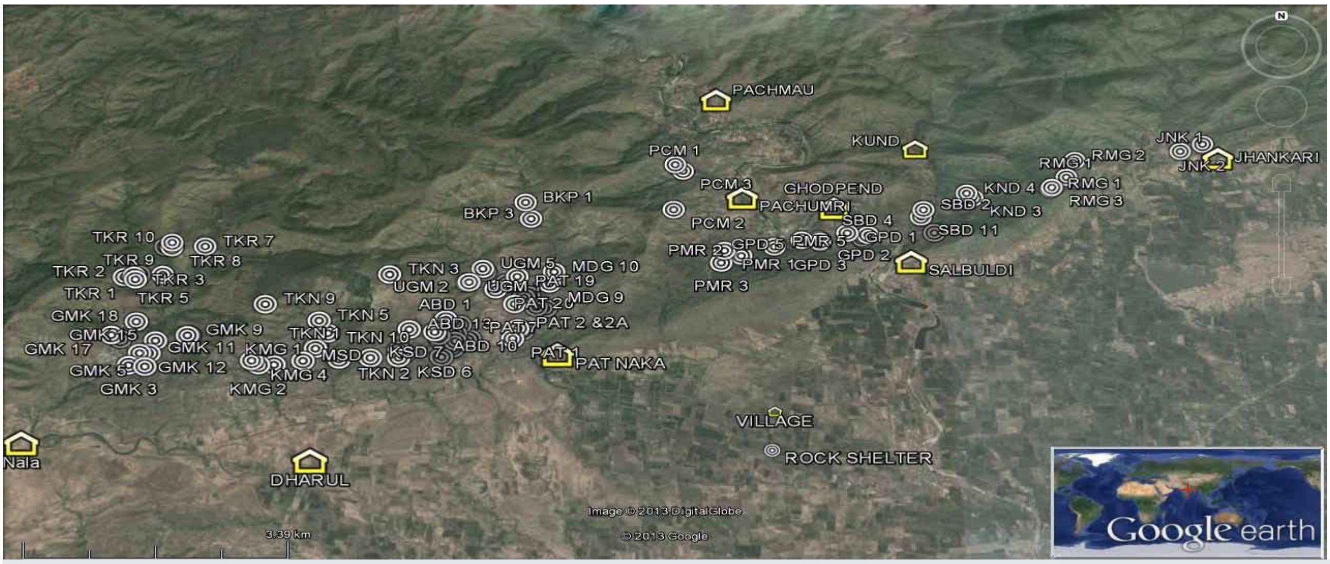


fig. 1. Location of Petroglyphs bearing rock shelters

All these rock shelters are decorated with pictographs and/or petroglyphs. Petroglyphs comprising cupules (both deep and shallow), bruising, pecking and engraving were recorded from ninety seven shelters. A summary of the rock shelters bearing petroglyphs is enumerated below in Table 1.

Table 1: Geo-coordinates of Sites with Petroglyphs

Sl. No.	Shelter No.	Geo-coordinates	Shelter Facing
1.	ABD 1	Lat. 21^0 24' 34" N; Long.77^0 56' 57" E	Southwest
2.	ABD 2	Lat. 21^0 24' 26" N; Long.77^0 57' 02" E	West
3.	ABD 3	Lat. 21^0 24' 22" N; Long. 77^0 57' 02" E	Southeast
4.	ABD 5	Lat. 21^0 24' 31" N; Long. 77^0 57' 04" E	West
5.	ABD 6	Lat. 21^0 24' 22" N; Long. 77^0 57' 07" E	South
6.	ABD 7	Lat. 21^0 24' 23" N; Long. 77^0 57' 09" E	West
7.	ABD 8	Lat. 21^0 24' 18" N; Long. 77^0 57' 01" E	Southwest
8.	ABD 9	Lat. 21^0 24' 23" N; Long. 77^0 56' 55" E	East
9.	ABD 11	Lat. 21^0 24' 25" N; Long. 77^0 56' 54" E	North
10.	ABD 12	Lat. 21^0 24' 13" N; Long. $77^0$56' 56" E	South

11.	ABD 13	Lat. 21^0 24’ 28” N; Long. 77^{0}56’40” E	East
12.	BKP 1	Lat. 21^0 25’ 45’’ N; Long.77^0 57 ’32’’ E	Northeast
13.	BKP 2	Lat. 21^0 25’ 45” N; Long.77^0 57’ 31” E	Northeast
14.	BKP 3	Lat. 21^0 25’ 35’’ N; Long.77^0 57’ 32’ ’E	North
15.	GMK 3	Lat. 21^0 24’ 08” N; Long.77^0 54’27” E	South
16.	GMK 5	Lat. 21^0 24’ 07” N;Long.77^0 54’36” E	Northwest
17.	GMK 9	Lat. 21^0 24’ 02” N; Long.77^0 54’ 37” E	West
18.	GMK 10	Lat. 21^0 24’ 01” N; Long.77^0 54’ 38” E	West
19.	GMK 11	Lat. 21^0 24’ 14” N; Long.77^0 54’36” E	West
20.	GMK 12	Lat. 21^0 24’ 14” N; Long.77^0 54’53” E	West
21.	GMK 15	Lat. 21^0 24’ 21” N; Long.77^0 54’39” E	Southeast
22.	GMK 16	Lat. 21^0 24’ 23” N; Long.77^0 54’ 21” E	West
23.	GMK 17	Lat. 21^0 24’ 25” N; Long.77^0 54’ 17” E	East
24.	GMK 18	Lat. 21^0 24’ 33” N; Long.77^0 54’ 27” E	North
25.	GPD 1	Lat. 21^0 25’ 28” N; Long.78^0 00’ 14” E	East
26.	GPD 2	Lat. 21^0 25’ 22” N; Long.78^0 00’ 00” E	West
27.	GPD 3	Lat. 21^0 25’ 21” N; Long.78^0 00 00” E	West
28.	GPD 4	Lat. 21^0 25’ 34” N; Long.77^0 58 59” E	East-Northeast
29.	GPD 5	Lat. 21^0 25’ 23” N; Long.77^0 59 51” E	West-Northwest
30.	JNK 1	Lat. 21^0 26’ 21” N; Long.78^0 03’ 10” E	East-Northeast
31.	JNK 2	Lat. 21^0 26’ 26” N; Long.78^0 03’ 23” E	West
32.	KMG 1	Lat. 21^0 24’ 7” N; Long.77^0 55’ 37” E	East-Southeast
33.	KMG 2	Lat. 21^0 24’ 7” N; Long.77^0 55’30” E	South-Southwest
34.	KMG 4	Lat. 21^0 24’ 10” N; Long.77^0 52’ 27” E	South
35.	KND 3	Lat. 21^0 25’ 50” N; Long.78^0 01’ 19” E	Southwest
36.	KND 4	Lat. 21^0 25’ 53”N; Long.78^0 01’ 16”E	North
37.	KSD 3	Lat. 21^0 24’ 14”N; Long.77^0 56’ 38” E	Southeast
38.	KSD 5	Lat. 21^0 24’15” N; Long.77^{0}56’ 36” E	West
39.	KSD 6	Lat. 21^{0}24’11” N; Long. 77^{0}56’ 36” E	North
40.	KSD 7	Lat. 21^{0}24’11” N; Long. 77^{0}56’23” E	East
41.	MDG 1	Lat. 21^{0}24’36” N; Long. 77^{0}57’50” E	West
42.	MDG 2	Lat. 21^0 24’ 44” N; Long. 77^0 57’ 45” E	Southwest
43.	MDG 3	Lat. 21^0 24’ 54” N; Long. 77^0 57’ 32” E	Southwest
44.	MDG 5	Lat. 21^{0}24’ 57” N; Long. 77^{0}57’41” E	Southwest
45.	MDG 6	Lat. 21^{0}24’ 59” N; Long. 77^{0}57’ 41.3” E	Southwest
46.	MDG 8	Lat. 21^0 25’ 08” N; Long. 77^0 57’ 44” E	Southwest
47.	MDG 9	Lat. 21^0 24’ 56” N; Long. 77^0 57’ 46” E	West
48.	MDG 10	Lat. 21^0 25’ 03” N; Long. 77^0 57’ 48” E	Northwest
49.	MSD	Lat. 21^0 24’ 10” N; Long. 77^0 55’ 51” E	East
50.	PAT 1	Lat. 21^0 24’ 23” N; Long. 77^0 57’ 29” E	East
51.	PAT 2	Lat. 21^0 24’ 29” N; Long. 77^0 57’ 31” E	West
52.	PAT 3	Lat. 21^0 24’ 28” N; Long. 77^0 57’ 34” E	West
53.	PAT 7	Lat. 21^0 24’ 42” N; Long. 77^0 57’ 28” E	South
54.	PAT 9	Lat. 21^0 24’ 49” N; Long. 77^0 57’ 34” E	North

55.	PAT 10	Lat.21⁰ 24' 49" N; Long. 77⁰ 57' 36" E	North
56.	PAT 11	Lat.21⁰ 24' 47" N; Long. 77⁰ 57' 33" E	South
57.	PAT 12	Lat.21⁰ 24' 41" N; Long. 77⁰ 57' 44" E	East
58.	PAT 19	Lat. 21⁰ 25' 00" N; Long. 77⁰ 57'30" E	Northwest
59.	PAT 20	Lat. 21⁰ 24' 52" N; Long. 77⁰ 57'20" E	Northwest
60.	PAT 22	Lat. 21⁰ 24' 42" N; Long. 77⁰ 57' 40" E	North
61.	PAT 23	Lat. 21⁰ 24' 56" N; Long. 77⁰ 57' 25" E	North-Northwest
62.	PCM 1	Lat. 21⁰ 26' 12" N; Long. 77⁰ 58' 48" E	West
63.	PCM 2	Lat. 21⁰ 26' 12" N; Long. 77⁰ 58' 47" E	Southwest
64.	PCM 3	Lat. 21⁰ 26' 08" N; Long. 77⁰ 58' 52" E	West
65.	PMR 1	Lat. 21⁰ 25' 16" N; Long. 77⁰ 59' 12" E	Northeast
66.	PMR 2	Lat. 21⁰ 25' 12" N; Long. 77⁰ 59' 20" E	North-Northeast
67.	PMR 3	Lat. 21⁰ 25' 08" N; Long. 77⁰ 59' 10" E	South-Southeast
68.	PMR 5	Lat. 21⁰ 25' 18" N; Long. 77⁰ 59' 37" E	West
69.	RMG 1	Lat. 21⁰ 25' 55" N; Long. 78⁰ 01' 59" E	East-Northeast
70.	RMG 2	Lat. 21⁰ 26' 14" N; Long. 78⁰ 02' 14" E	Southeast
71.	RMG 3	Lat. 21⁰ 25' 55" N; Long. 78⁰ 01' 59" E	Northeast
72.	SBD 1	Lat. 21⁰ 25' 28" N; Long. 78⁰ 00' 58" E	Northwest
73.	SBD 2	Lat. 21⁰ 25' 43" N; Long. 78⁰ 00' 54" E	Northeast
74.	SBD 4	Lat. 21⁰ 25' 26" N; Long. 78⁰ 00' 24" E	Southwest
75.	SBD 5	Lat. 21⁰ 25' 24" N; Long. 78⁰ 00' 22" E	Southwest
76.	SBD 6	Lat. 21⁰ 25' 25" N; Long. 78⁰ 00' 21" E	West
77.	TKN 1	Lat. 21⁰ 24' 17" N; Long. 77⁰ 55' 56" E	Southeast
78.	TKN 2	Lat. 21⁰ 24' 11" N; Long.77⁰ 56' 08" E	Southwest
79.	TKN 3	Lat. 21⁰ 24' 57" N; Long. 77⁰ 56' 30" E	West
80.	TKN 5	Lat. 21⁰ 24' 33"N; Long. 77⁰ 55' 56" E	Northwest
81.	TKN 9	Lat. 21⁰ 24' 41" N; Long. 77⁰ 55' 31" E	Southwest
82.	TKN 11	Lat. 21⁰ 24' 19" N; Long. 77⁰ 55' 56" E	Northwest
83.	TKR 1	Lat. 21⁰ 24' 57" N; Long. 77⁰ 54' 24" E	North-Northwest
84.	TKR 2	Lat. 21⁰ 24' 58" N; Long. 77⁰ 54' 19" E	Southwest
85.	TKR 3	Lat. 21⁰ 24' 59" N; Long. 77⁰ 54' 23" E	South
86.	TKR 4	Lat. 21⁰ 24' 59" N; Long. 77⁰ 54' 26" E	South-Southwest
87.	TKR 5	Lat. 21⁰ 25' 00" N; Long. 77⁰ 54' 36" E	North
88.	TKR 7	Lat. 21⁰ 25' 17" N; Long. 77⁰ 54'55" E	South
89.	TKR 8	Lat. 21⁰ 25' 17" N; Long. 77⁰ 54' 38" E	West
90.	TKR 9	Lat. 21⁰ 25' 17" N; Long. 77⁰ 54' 38" E	West
91.	TKR 10	Lat. 21⁰ 25' 18" N; Long. 77⁰ 54' 38" E	West
92.	TKR 12	Lat. 21⁰ 25' 20" N; Long. 77⁰ 54' 38" E	South
93.	TKR 13	Lat. 21⁰ 25' 17" N; Long. 77⁰ 54' 35" E	South
94.	UGM 1	Lat. 21⁰ 24' 55" N; Long. 77⁰ 57' 7" E	North
95.	UGM 2	Lat. 21⁰ 24' 55" N; Long. 77⁰ 57' 7" E	North
96.	UGM 4	Lat. 21⁰ 25' 00" N; Long. 77⁰ 57' 41" E	North
97.	UGM 5	Lat. 21⁰ 25' 04" N; Long. 77⁰ 57' 13" E	Northeast

Cupules

Cupules, both shallow and deep; on the floors, walls of rock shelters as well as on boulders in the vicinity of the shelters, have been recorded (Table 2 as on page 11). The deep cupules are engraved mostly on the floor of the shelters but for two instances in PAT 11 and GPD 4 (fig. 2). In PAT 11 two deep cupules are found in the frontal portion of the shelter adjoining another huge boulder. Similarly in GPD 4, two deep cupules were noticed on the two boulders opposite rear entrance of the shelter. These cupules are either solitary or in groups, forming an arrangement (fig. 3), sometimes linear as in UMG 1. Such linear arrangement of cupules at UGM 1 probably served to receive wooden posts for making a security barrier from wild beasts. The cupules in GPD 4 were meant probably to support wooden post to put up a gate in the shelter. Likewise the cupules in PAT 11 were to provide some sort of additional protection to the shelter by means of inserting some wooden pole and covered with leaves etc. The isolated cupules might also have used for pounding of grains, etc. (fig. 4).


fig. 2. Deep cupules in an alignment, ABD 3


fig. 3. Deep and shallow cupules arranged in rows, ABD 1


fig. 4. Deep cupule, ABD 12

The shallow cupules; circular or oval, were found either in horizontal or vertical rows or in cluster or even scattered. They were engraved on the floor as well as on the walls. One noteworthy feature of the shallow cupules found in rows reveal that in majority of cases seven cupules are engraved in each row (fig. 5). The significance of this arrangement is a subject of speculation. Was this a type of a board game? A rectangular cupule was also recorded from a boulder in the rock shelter of Mungsadev (MSD).

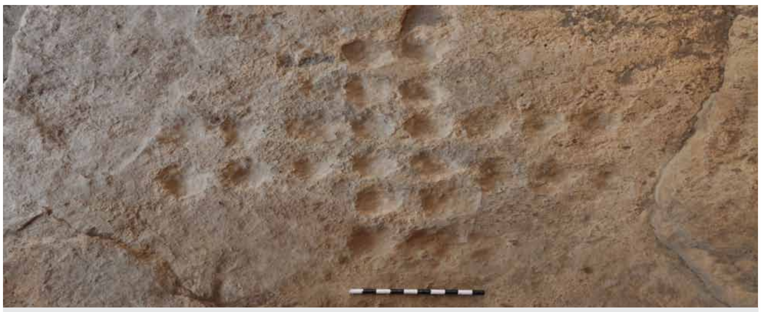

fig. 5. Shallow cupules in maltese cross fashion, MDG 3

Table 2: Cupules Bearing Shelters

Deep Cupules	ABD 3, 9 and 12; BKP 1 and 2; GMK 5, 9 and 12; GPD 2 and 4; KMG 1; MDG 5 and 8; PAT 11; RMG 1, 2 and 3; TKN 3 and 9; TKR 2, 7 and 9 and UGM 1
Shallow Cupules	ABD 2, 7 and 13; GMK 10, 16, 17 and 18; GPD 1 and 5; JNK 2; MDG 1 and 10; PAT 1, 2, 3 and 7; PMR 2 and 5, SBD 1, 2 and 6 and TKN 2
Both Deep and Shallow Cupules	ABD 1 and 7; GMK 3, 11 and 15; KND 3 and 4; MDG 3 and 6, MSD, PAT 12, 20 and 22, PCM 2 and PMR 1

Vulva

Vulva or the female genitalia is one of the significant motifs engraved in rock shelters by the prehistoric artists, examples of which are reported from Europe, Africa, America, Australia as well as Asia covering a broad time range starting from the upper Palaeolithic period (Marshack 1972). The motif is shown as an oval or circle with a mark at the centre either in the form of a dot or a vertical line at its lower end.

From Gawilgarh Hills, the engravings of vulva have been reported from 43 shelters (Table 3 as on page 12). It is shown in stylistic as well as realistic shape. The stylistic varieties are oval, oblong, circular, (fig. 6) and eye-shaped (fig. 7) or tear drop shaped with one, two or even three circular dots within (fig. 8); some even showing a straight line appended at the lower end from the centre of the motif. The realistic varieties are shown as a roughly inverted triangle with a short bifurcating line from the centre touching the lower end.



fig. 6. Oval and circular vulva, ABD 8



fig. 7. An eye-shaped vulva, MSD



fig. 8. Vulva with a central dot, Pat 22

Human Figures

Human figures are engraved in miniscule numbers as compared to other animal and are recorded in 6 shelters (Table 3), they are shown in outline in coherence with different settings. In ABD 8, a human figure is shown standing alongside an elephant and another shaman like figure with radiating lines emanating from the head. In ABD 2, a male, a female and a child are shown in an engraved panel (fig. 9). A female is shown with vulva in ABD 5, (fig. 10). Human feet are engraved in realistic fashion in SBD 2 (fig. 11).


fig.9. Panel showing a couple and a child, ABD 2


fig. 10. A female figurine, ABD 5


fig. 11. Engraved human feet, SBD 2

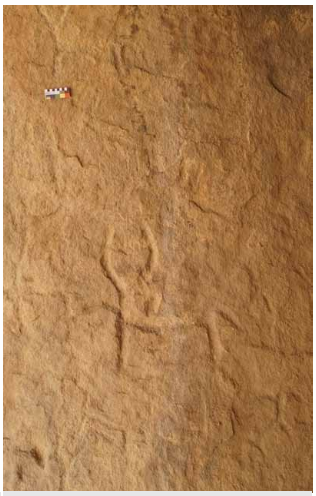
Table 3: Human Figures

Human Figures	ABD 2, 5, 6 and 8; SBD 2, 4 and 5
Human Feet	SBD 2
Vulva	ABD 2, 5, 6, 8, 9 and 11; BKP 1, 2 and 3; GMK 3, 11, 12, 13 and 17; KND 4; KSD 3, 5 and 6; MDG 9; MSD; PAT 3, 10, 20 and 22, PMR 1 and 3; SBD 2, 4 and 5, TKN 11, TKR 1, 2, 3, 4, 7, 8, 10, 12 and 13 and UGM 1, 2, 4 and 5

Animal Figures

Animals in groups or in solitude are recorded from different shelters and comprise antelopes, deer, stag, bull, fox, gaur, elephant, boar and some indeterminate species (Table 4 as on page 13). The most realistic representation of the animal world is evident from KSD 6 where a herd of gaurs (Bos gaurus) with robust physical features, short tail reaching only to the hocks and prominent ridge on the back, in different moods and motion are engraved (fig. 12). This was wrongly interpreted earlier by K.A. Pawar et. al (2011: 45-50) as bulls. Bull with prominent hump is recorded in an engraved panel from ABD2, GPD 2 and KND4 (fig. 13). The


fig. 12. A herd of Gaurs, KSD 6


fig. 13. A herd of Bulls, KND 4

bull from ABD 2 is accompanied by a cow and a calf. The engraving of elephant in Central Indian rock shelters for the first time is reported from the rock shelter ABD 8 (fig. 14). From the shelter KSD 2, pictographic representation of two elephants facing each other assignable to the Mesolithic/ Chalcolithic period, have also been reported. A fox with a slender body and bushy tail drooping along the hind legs is engraved in SBD 2 (fig. 15). Different animals are also engraved in JNK1, PAT 11, PCM 1, 3 and RMG 3. Detailed documentations and further study is underway to reveal the species.


fig. 14. A Fox, SBD 2


fig. 15. An Elephant, ABD 8

Table 4: Engraved Animal Figures

Antelopes/ Deer/ Stag	ABD 2, 5; BKP 1; MSD; SBD 5 and TKR 13
Bull	ABD 2 and GPD 2 and KND 4
Fox	SBD 2
Gaurs	BKP 1; KSD 6 and PAT 20
Elephant	ABD 8
Other Animals	JNK 1; PAT 11; PCM 1 and 3 and RMG 3

Apart from the animal world, the prehistoric artists of Gawilgarh hills have engraved jungle scenes of their surroundings in a very realistic style (fig. 16). Intricate geometric motifs and beehives - one of the means of their subsistence also find place in the canvas of the prehistoric artists in different shelters (Table 5).

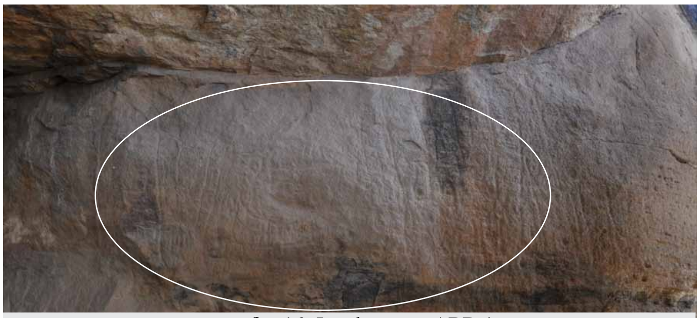

fig. 16. Jungle scene, ABD 1

Table 5: Miscellaneous Engravings

Jungle Scenes	ABD 1, TKN 9 and TKR 2, 3 and 7
Geometric and Intricate Motifs	TKN 1 and 3 and GMK 5
Beehive	ABD 2; KSD 5 and TKR 5 and 12

Representations of deer/antelopes, unidentified animals and different geometric patterns like roundels and circles depicted on the walls of different shelters are executed by pecking method (fig. 17) (Table 6 as on page 14).


fig. 17. Pecked Antelopes, KSD 7

Table 6: Peckings	
Deer	KSD 6 and 7
Antelopes, Humans and Circles	ABD 5
Different Animals	PAT 20
Roundels	MDG 10 and GMK 18

Animals of different species are bruised on the walls of shelters (Table 7). These are probably the handiwork of amateur artists (fig. 18).

Table 7: Bruising	
Animals of different kind	ABD 11, GMK 17 and MSD

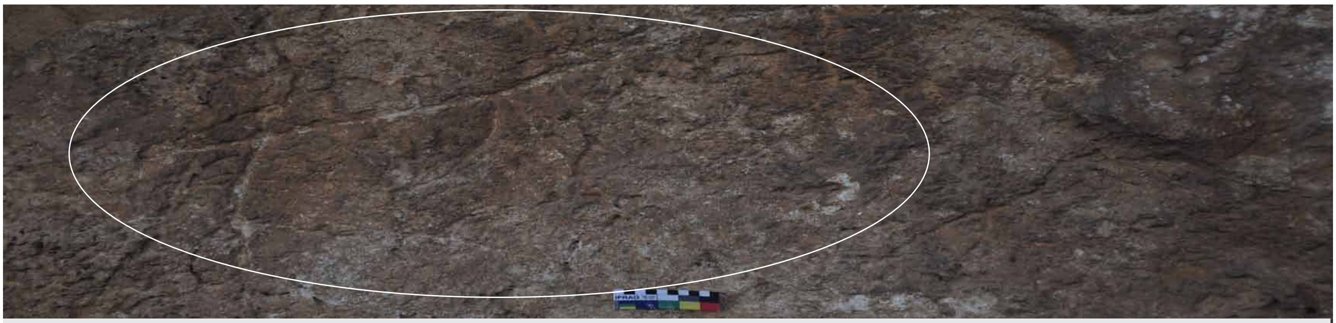


fig. 18. A long necked animal in bruising, ABD 11

Tentative Chronology

Lithic tools fashioned on crypto-crystalline materials like chert, chalcedony and jasper abundantly available in the veins of the Deccan Trap, typologically belonging to the Upper Palaeolithic, Mesolithic and Chalcolithic periods, have been collected from and within the vicinities of the rock shelters (fig. 19-20). These tools coupled with superimpositions, styles of execution, colour schemes and themes point towards a definitive chronology. This can be further ascertained by a planned and systematic excavation (proposed in the coming season) of a few selected rock shelters where habitational deposits are available. In the absence of any chronometric dates at the moment, the petroglyphs recorded from the rock shelters of the Gawilgarh hills may be ascribed to the Upper Palaeolithic, Mesolithic and Chalcolithic periods on relative grounds.

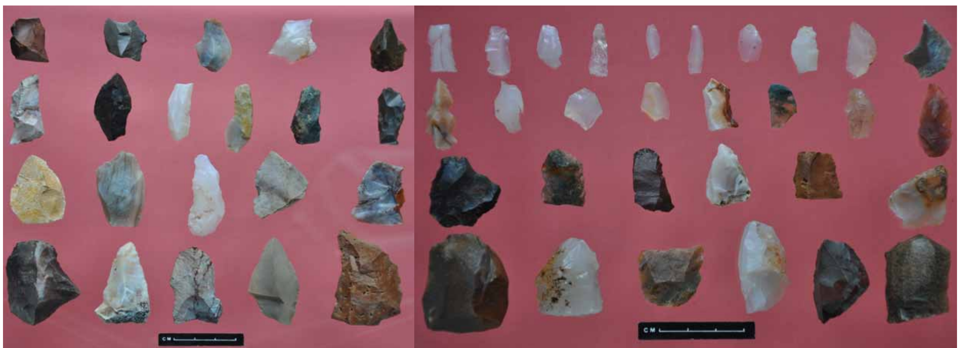


fig. 19-20. Lithic tools

The preliminary study of the petroglyphs on the rock shelters of Gawilgarh hills engraved on the rock canvas demonstrates the splendid saga of the settings, settlement, subsistence, sustenance and the transcendental behaviour of the prehistoric man beginning from the Upper Palaeolithic to the Historical or perhaps the recent past, voyaging through the Mesolithic and Chalcolithic phases of human history in this part of the world. The findings by the team are unique in terms of the bulk of their provenance, similar reports of which are wanting from the entire subcontinent. As the preliminary documentation promises, the richness of the area and more hidden treasures of art are to be explored and laid out in the open in subsequent times.

Acknowledgements

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Recent Archaeological Explorations in Shervarayan Hills, Tamil Nadu

*** R. Ramesh and ** T. Chamundeshwari**

The role of tourism and the establishment of tea and coffee estates are the major causes that confront many of the archaeological remains in Yercaud. Some of the most extensive dolmen sites to be identified by Robert Bruce Foote and his successors in the picturesque hill had been almost razed to ground for the development of tourist resorts cropped up in every nook and corner. The dolmen site of Kilmondambadi (Foote 1916), cist burials of Karadiyur, Moganad (Foote 1916), Talaisolai and Sengadu irrespective of its antiquity had fallen as lame victims to cater the needs of coffee estates. The presence of graves is seen at these places only as a trash pits or as boundary stones planted in the estates. The Neolithic implements identified at the site of Muluvi are also fast disappearing due to the expansion of these estates (fig. 21).

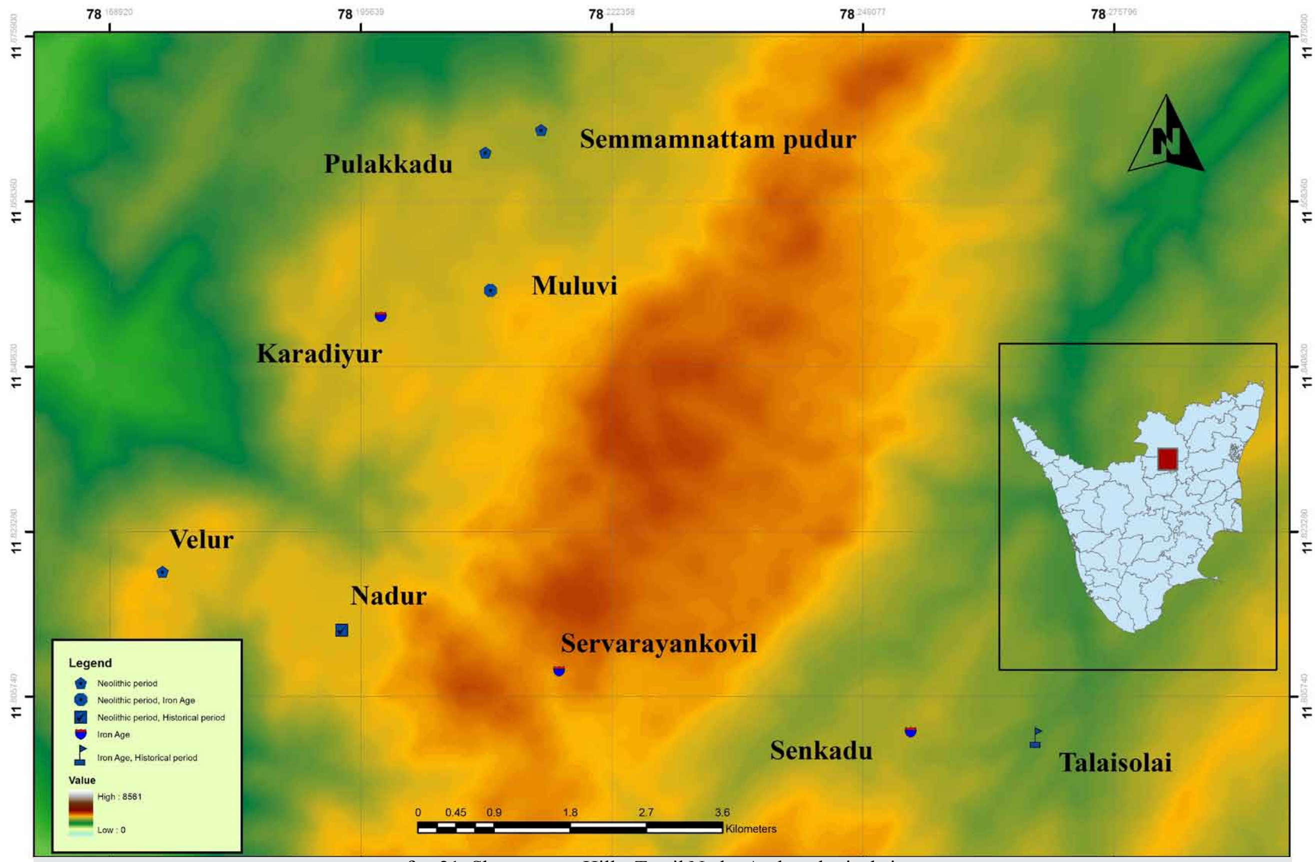


fig. 21. Shervarayan Hills, Tamil Nadu: Archaeological sites

Earlier studies on Neolithic and Iron Age Culture from Shervarayan Hills

Neolithic Culture

The credit for putting Salem in the archaeological map of South India largely owe to a host of British explorers during the pre-independence era. With its congenial geographical set up, the Salem region more particularly the Shervarayan hills was identified as a potent area of research for the antiquity of early mankind.

After the first discovery of Palaeolithic implements in Pallavaram by Robert Bruce Foote, he turned his attention towards this area in search of prehistoric settlements. Foote however did not succeed in discovering any significant tool assemblages from this place; instead he located few sites with Neolithic traits in the Shervarayan hills. But even before Foote, it was Surgeon General Cornish who could be credited for the discovery of Neolithic sites in Salem.

In the year 1864, Foote made an extensive survey and sporadically found Neolithic implements from the ploughed fields which were collected by the local while tilling the land. They were subsequently housed in the small temples for worship. Later during the course of his exploration in the Shervarayan hills, he came across the site of Vattalmalai lying northwest of the hill. Apart from this site, other sites of Neolithic period was centred on the northern part of the then undivided Salem represented by the present districts Dharmapuri and Krishnagiri.

Along with these tools, Foote also noticed some curious artefacts what he calls as the Ring stones and Slick stones. He noticed that the ring stones are the common form found along with Neolithic implements at this area. The next group of artefacts consist of the representative specimens of stone artefacts like Phallus (?), Mullers and Terracotta discs.

Other objects such as the mullers and pottery discs are the commonest varieties found in Neolithic settlements. The descriptions of Foote also accounts for many significant observations upon the availability and selection of raw materials by the Neolithic people of this region.

Although much of Foote's work was based on surface findings, nevertheless his untiring efforts provided stimulus to the pre-historic studies. His discoveries laid down firm foundation to many of his successors to study the Neolithic culture in Tamil Nadu. On the whole, the contribution made by Foote can be aptly called as the formative phase of South Indian Archaeology in general and Neolithic in particular.

After the initiative work of Foote we find considerable cessation of archaeological activities pertaining to South India. No admirable survey was ever attempted and hardly made any problem-oriented research towards the Neolithic remains. It was only in post independence era that the research of Neolithic culture received fresh impetus at the hands of B. Narasimhaiah of the Archaeological Survey of India through his explorations. His intensive survey conducted over the northern parts of Tamil Nadu brought to light concentration of sites atop the Shervarayan

and Kalvarayan hills. The site of Vattalmalai was reinvestigated and hundreds of polished Stone Axes, worshipped as cult objects were found. Microlithic tools made on quartz and chalcedony belonging to Late Stone Age were also reported to occur with the stone axes (Narasimhaiah 1980: 31). His expedition too failed to produce any noteworthy habitation area from the Neolithic period.

But the study of Narasimhaiah made a positive approach and expanded the scope of Neolithic archaeology of Salem region. Meanwhile the same period witnessed addition of few isolated finds by the Department of Ancient History and Archaeology, University of Madras at the site of Muluvi near Yercaud in Shervarayan hills (*IAR* 1962-63: 13).

Iron Age Culture

The documentation of Megalithic remains in Salem region was initiated by Robert Bruce Foote. Irrespective of his interest over Palaeolithic remains, his descriptions about the Megalithic monuments are still valid for their accuracy. He identified that the western and northern parts of Shervarayan hills were rich in dolmens. While assessing the archaeological wealth of Salem region, Foote contents to draw that Shervarayan hill possessed with more Iron Age reserves than the Neolithic age (Foote 1916: 61). His explorations were chiefly concentrated on the western and the northern part of the Shervarayan hills. They were found to be rich in dolmens. A group of three sites namely Kilmondampadi, Karadiyur and Moganad were investigated by him. But his description over the opening the group of burials at Kilmondampadi are quite vague to understand weather he really goes to describe dolmens.

In the year 1875 Justice M.J. Walhouse made several additions by discovering a number of sites containing dolmens and cist burials at Shervarayan hills. From his accounts one could observe that many of the burials had subsidiary cists around the main chambers (Walhouse 1875). The government of India in the year 1882 appointed Robert Sewell to compile the antiquarian remains throughout Tamil Nadu. Consequent to his visits to Dharmapuri and Salem numerous sites were newly identified and added in his volume (Sewell 1882).

Evidence of Neoliths from Shervarayan Hills

From this region majority of the cultural material from Neolithic period are polished stone axes and these axes at Shervarayan hills were collected by the local people from the nearby stream and cultivated field as Samikkal (god stone) and placed them in a small temple called Pillaiyarkoyil in every village. Though the tradition is of recent years, the location and typological aspects of these tools within the landscape suggest that these tools belongs to Neolithic Age but this aspect is yet to be confirmed with concrete Neolithic habitation sites.

Muluvi (11°51'05.4" N; 078°12'16.5" E)

The village Muluvi lies 14 km north of Yercaud on the Shervarayan hills in district Salemt. Neolithic implements like hand axes and polished stone tools are found in the Pillaiyarkovil (Ganesh temple) constructed on the northern side of the Mariyammankovil. The polished tools are measuring 5 to 18 cm in length and 4.5 to 7 cm in breadth. Thirty Five polished tools are found under the tree (fig. 22). It is locally called as Samikkal. Nearly Eleven grooves used for polishing the edges of the Neolithic tools are noticed on the bedrock located in front of the Mariyammankovil (fig. 23). These shallow troughs look alike to the shallow trough used for manufacturing the Polished Stone Axe during Neolithic times. Such shallow grooves were reported earlier at Sangnakallu-Kupagal in district Bellary of Karnataka and recently reported at Keezanur on the Javadi hills (*The Hindu,* 2013:20) in district Vellore of Tamil Nadu (fig. 24).



fig. 22. Muluvi, Tamil Nadu: Polished stone tools



fig. 23. Muluvi, Tamil Nadu: Ancient grooves on the bedrock used for sharpening the polished stone axes of Neolithic period



fig. 24. Keezhanur, Tamil Nadu: Ancient grooves on the bedrock used for sharpening the polished stone axes of Neolithic period

Semmamnattam Pudur (11°50'39.5" N; 078°12'53.4")

The village Semmamnattam Pudur is located about 17 km north of Yercaud on the Shervarayan hills. A small temple built of four slabs looking like a dolmen known as Maniyappankoyil is noticed at the northern side of the village. A polished stone tool measuring 8 cm in length placed inside the temple and there tool is called as Samikkal.

Velur (11°49'08.4" N; 078°10'28.4")

The village Velur lies 12 km west of Yercaud on the Shervarayan hills. Neolithic implements like hand axes and polished stone tools are found in the Pillaiyarkovil (Ganesha temple) on the southern side of the village and Ramarkovil on the eastern side of the village. The polished tools are measuring 4 to 15 cm. About fifty polished tools are found in the Pillaiyarkovil and four polished tools are found in the Ramarkovil (fig. 25). It is locally called as Samikkal.



fig. 25. Velur, Tamil Nadu: Polished stone axes

Nadur (11°48'46.0" N; 078°10'28.4" E)

Nadur lies 9 km west of the Yercaud on the Shervarayan hills. A small temple built of four slabs looking like a dolmen known as Pillaiyarkoyil (Ganesha temple) is noticed at the northern side

of the Mariyammankovil in centre of the village. More than ten polished stone tools measuring 7 to 14 cm in length placed inside the temple and these tools are called as Samikkal (fig. 26).


fig. 26. Nadur, Tamil Nadu: Polished stone axes

There are three late medieval period memorial stones found on the northern side of the Mariyammankovil locally known as Kavalkaransamy.

Poolakkadu (11°51'48.8" N; 078°12'32.0" E)

The small village Poolakkadu is located 15 km north of the village Yercaud on the Shervarayan hills. Neolithic implements like hand axes and polished stone tools are found in front of the Mariyammankovil constructed on the western side of the village. The polished tools are measuring 7 to 14 cm in length and 4 to 7 cm in breath. Four polished tools are found under the tree. It is locally called as Samikkal.

Iron Age - Early Historic Sites

Previously four Iron Age sites reported and during the present survey two more Iron Age burial sites were located in the Yearcaud on the Shervarayan hills. A brief description of the sites is given below.

No.	Site	DD_X	DD_Y	Taluk	Period	Type	Reference
1	Karadiyur	78.19778	11.84611	Yercaud	Iron Age	CC-U, Cist, Dolmen	Foote 1916: 61-62
2	Muluvi	78.20944	11.84889	Yercaud	Neolithic period, Iron Age	Celt, CC-U	*IAR* 1962-63:13
3	Senkadu	78.25417	11.80194	Yercaud	Iron Age	CC	Davood 2003
4	Talaisolai	78.26750	11.80139	Yercaud	Iron Age, Historical period	CC, Memorial stone	Davood 2003
5	Semmamnattam Pudur	78.21483	11.86597	Yercaud	Neolithic period	Celt	-
6	Nadur	78.19361	11.81278	Yercaud	Neolithic period, Historical period	Celt, Memorial stone	-
7	Velur	78.17456	11.81900	Yercaud	Neolithic period	Celt	-
8	Poolakkadu	78.20889	11.86356	Yercaud	Neolithic period	Celt	-
9	Servarayankovil	78.21675	11.80844	Yercaud	Iron Age	Dolmen	-

Muluvi (11°51'05.4" N; 078°12'16.5" E)

The terracotta figurine collected by R.B. Foote from the site of Muluvi is one of the rarest finds found in this region from Iron Age site (Foote 1916: 62). It's rudimentary form and heavy hair style dressed in short ringlets around the head leads us to assume its age dating back to Megalithic times. Iron Age Urn burials are reported by Department of Ancient History and Archaeology, University of Madras (*IAR* 1962-63: 13).

Karadiyur (11°50'39.5" N; 078°12'01.4" E)

Karadiyur lies 14 km northwest of the Yercaud on the Shervarayan hills. Iron Age cist burial and urn burial were noticed by Robert Bruce Foote (Foote 1916).

Iron Age dolmens are found during the present exploration on eastern side of the village. There are two dolmens are found in the coffee estate. Instead of slabs, chamber walls were made of small rubble placed in 3 to 5 courses to the height of 50-60 cm. The whole structure or chamber is surrounded with two circles. The inner circle had slabs placed at regular intervals around the capstone except on the eastern side. It is locally known as Pandiyanveedu. The dolmen measures to 3 to 5 m in height and the circle is raised 1 m from the surface. The cairn circle was built of boulders kept at regular intervals.

Servarayan Kovil (11°48'30.4" N; 078°13'00.3" E)

The temple Servarayan Kovil lies 7 km north of Yercaud on the Shervarayan hills. Iron Age dolmens are found a km away from temple and the place is called Paaikadu. More than twenty dolmens are found on the rocky surface locally known as Pandiyanveedu. Dolmens made of four dressed orthostats enclosed with flat capstone are found in the present stone quarry area. The dolmen measured 5 m to 7 and the chamber is 2.5x1.0x0.30. The circle is raised 1 m from the rocky surface. The cairn circle was built of boulders kept at regular intervals (fig. 27).



fig. 27. Servarayankovil, Tamil Nadu: Dolmen

Discussions

The modern surveys reveal that the Shervarayan hills are rich in archaeological remains. The Neolithic sites have been identified mainly in the hilly area of the Shervarayan hills. But no Neolithic settlements like habitation and potteries have been reported in these hills so for, although polished stone axes and grooves have been found in this hill.

Identification of the Iron Age - Early Historic burial sites exist in this region. The hilly areas have been met with dolmens, stone circles, cist burials and cairn circles. They are buried near the rivulet. The dolmens are known as Pandiyan-Veedu. The cairn circles are known as Pandiyan thittu and Pandiyan-Veedu.

However, lack of excavation prevented our understanding on the nature of cultural developments in this eco-zone. Well planned and problem-oriented excavations in future alone could solve the research problems related to the megalithic burials.

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Architecture and Habitation of Pre-historic Rock Shelters in Bhimbetka

*Nisar Khan

Bhimbetka rock shelters are unique illustrations of pre-historic rock settlements. Belonging to the Stone Age period, these sites are famous for the pre-historic paintings, illustrative of the socio-cultural aspects of man as the Hunter-Gatherer.

Bhimbetka rock shelters are inscribed on the UNESCO World Heritage list in 2003 on the basis of the long interaction between people and landscape and association with hunting and gathering economy as demonstrated in the rock art.

Located in the Vindhya Range, 45 km of south-east of Bhopal; Bhimbetka is part of over 700 rock shelters found in 39 locations and spread over a large area running into many kilometres within Ratapani wild life sanctuary. As per the natural topography these rock shelters are divided into seven groups running from east to west.

As these hills are sandstone formation; erosion and weathering over a period of time has resulted in the creation of various cavities and recesses. Many of these caves became obvious choice to be suitably adapted as shelters by the pre-historic inhabitants (fig. 28).



fig. 28. Bhimbetka: Sandstone formation creating rock shelters

The hills served the basic purpose of providing security and protection against climatic adversities and wild animals whereas surrounding forests provided sustenance in the form of animals and fruits. Most of the paintings in these rock-shelters depict scenes of hunting expeditions, ceremonial processions,

celebrations, etc. Details in these paintings show use of tools and weapons like spears, shields and swords (fig. 29).



fig. 29. Cave III F-23, Bhimbetka: Elephant riders

On further observation it is noted that these caves are often arranged in groups; albeit designed by natural erosion, thus giving rise to clusters of communal living based on natural architecture.

These clusters are inter-linked organisation of various caves and recesses along with spaces formed amidst, perhaps inhabiting a social unit.

Apart from serving the residential function there appears to be caves meant for social gathering. The location and size of such caves is suggestive of accommodating large gathering for performing recreational or ceremonial functions. One such cave is called 'Auditorium' (cave no. III F-24) (fig. 30). It is about 40 m long and 4 m wide. Its ceiling is arched profile and about three storeys high. It is located at a prominent intersection of passages leading to caves other direction.



fig. 30. Bhimbetka: Auditorium cave

Another major cave is known as 'Zoo Cave' (no. III C-50) as its wall is elaborately painted of wildlife of that time. This cave is formed by a large projection of rock acting as ceiling supported

by the rock acting as the back wall (fig. 31). It is at the back wall that a panoramic scene of wildlife is painted depicting species of animals like Lion, Tiger, Deer, Nilgai, Chinkara, Bull, Buffalo, etc. are shown in various postures. The animal figures are rendered in white silhouettes and outlines against the red sandstone surface (fig. 32).


fig. 31. Bhimbetka: Zoo cave


fig. 32. Zoo Cave, Bhimbetka: Depiction of Wildlife in paintings

Cave no. III C-43 is a unique as it is located high on the rock. This kind of elevated caves must be providing added security to the dweller. Paintings in this cave belong to the historic period and are in better state of preservation. The paintings depict a procession of armoured warriors riding horses. The figures are stylised outlines in red colour (fig. 33).


fig. 33. Cave no. III C-43, Bhimbetka: Procession of armoured warriors riding horses

Cave no. III C-19 depicts a mythical boar like animal of large dimensions pursuing a man along with other human and wild figures (fig. 34).


fig. 34. Cave no. III C-19, Bhimbetka: Depiction of mythical animal in paintings

A very interesting painting of Warrior riding horses is seen in cave no. III C-47 (fig. 35). In the same cave other paintings depict the scenes of celebration with stylised figures shown dancing and beating drums (fig. 36).



fig. 35. Cave no. III C-47, Bhimbetka: Depiction of warriors in paintings



fig. 36. Cave no. III C-47, Bhimbetka: Depiction of human figurines shown dancing and beating drums

This article describes only the few major paintings and caves seen in Bhimbetka. While the paintings depict everyday life of pre-historic man, the rock shelters show the aspects of communal habitation.

Further Reading

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Note: This article is based on author's academic visit to Bhimbetka in 2011

Conservation of Cultural Heritage



Rituals and Scientific Practices Applied in Restoration of Lord Vitthal's Idol at Pandharpur

*M Singh and **R.S. Trambake

Introduction

The temple city of Pandharpur located on the bank of River Chandrabhaga is about 76 km west of district Solapur in Maharashtra. Lord Vitthal idol hewn out of black basalt is the main deity of the temple. It has a length of 350 feet with width of 170 feet and the height of main vimana is about 45 feet. The temple has been constructed with basaltic rock up to its slab level and further with brick and lime mortar. The entrance of the temple is on the east side; however, sunlight does not enter into the garbhagriha of the temple due to high rise building in the vicinity. The level of the temple increases from entrance to main mandapa where lord Vitthal's idol is situated. The pillar of the temple is made of up doleritic basalt which is in very good state of conservation. The temple has been divided into entrance pavilion, ganeshmandapa, mukhmandapa, *sabhamandapa, solkhambimandapa, chowkhamkbhimandapa* and *garbhagriha*. The some of the beautiful sculptures of the temple are shown in figure 37.



fig. 37. Vitthal temple: Sculptures

The main Vitthal idol is 3'-9" in height together with its base which is made up of single block of very hard black colour basaltic stone (fig. 38). The image is standing with its arms resting on waist. A round image is carved on the head of the idol.


fig. 38. Pandharpur: General view of Vitthal's idol

The mahapuja for the idol is performed every morning with ingredients like curd, honey, ghee, sugar, fruit juice, water, etc. The main importance of the temple is pad-darshan of the Vitthal's idol where every devotee is supposed to touch the feet of the idol. Around 30,000 to 40,000 devotee visits the temple every day. The number goes vey high on ekadshi every month. During the month of ashadha (July) and kartika (October-November) more that 12 Lakhs people visit the temple to seek blessing of lord Vitthal. There is a big section of devotee called Warkari, who take long journey to the temple by walking from a distance of 300-400 km to have the darshan of lord Vitthal on the special occasion.

The oldest mention of the Pandharpur is in an inscription dating as far back as 516 CE (Gokhale 1985: 42-55) by father Ulary, a French writer. It is also mentioned in Shri Pandurangastam by Shankarcharya in 732 to 788. The inscription in *Solkhambi* and *Laksha Chowrashi* present in the temple belongs the 12th century CE (Dhere 1984). Mention of this temple is also found in *Padampurana, Adhikhand*. More details about this temple are described in many books (Tilak 2006; Shima 1988: 183-197; Pande 2008: 553-558).

Conservation Problems of the Idol

On careful observation, it was found that Vitthal's idol is standing because of the support carved on both sides of the legs with basaltic stone, which is very similar to the idol stone. The support is made on the leg part from the base upto the level of waist. The support is extending from the back part of waist of the idol to the ground level not generally seen by the devotees.

The outlines of the idol and the support part are shown in figure 39. The support on both the sides is joined together through copper nails on leg as well as on back part.

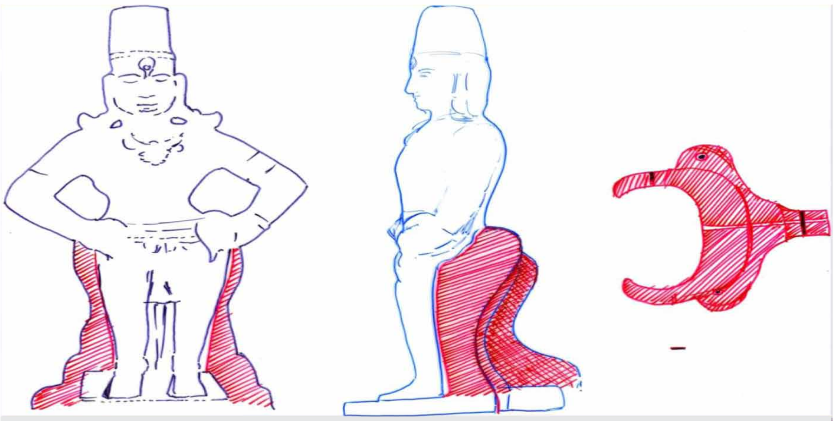

fig. 39. Diagram showing support to Vitthal's idol

Figure 40 shows the view of copper nails observed during the process of scientific conservation of the idol. The basaltic support has been very well carved and fixed through the framework of idol leaving a minor gaps of 2-3 mm which was found filled with m-seal during the cleaning operation. The m-seal has dried and consolidated on the back part of the idol. On the front portion of the idol the m-seal was found still quite loose. The following conservation problems in the idol were noticed.



fig. 40. Copper nails inserted in the idol for clamp

1. The left part of the head of idol including left hand and body were found applied with m-seal. The m-seal at some places is still wet; having worship ingredients like sandal powder, milk, etc. giving yellowish white appearance.

Figure 41 shows the m-seal applied on the head part and its removal during the process of conservation.



fig. 41.M-seal applied on the head (left); head portion of the idol after the removal of m-seal (right)

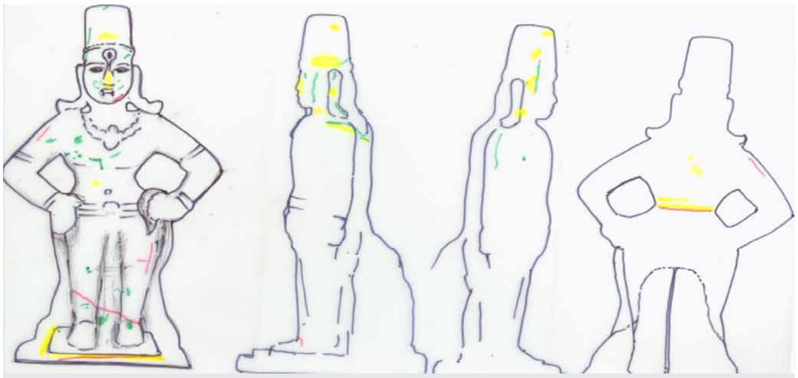
2. Small cracks were also observed on both sides of the head section, back part of the right hand, middle portion of the idol and front side of the legs.

3. Pits and lacuna were also noticed in the idol on the front head and body parts as shown in figure 42.


fig. 42. Pits and lacuna on Vitthal's idol

The outlines of the idol along with various conservation problems are shown in figure 43.

4. It is also observed that due to roughness of the idol on many places the worship ingredients have remained cemented the surface giving milky white appearance to the surface of stone.


fig. 43. Vitthal's idol from different angles

On careful examination of *garbhagriha*, it is found that polished brown colour granite slab have now been fitted above the original basaltic rock surface. The polished granite is giving too much light reflection that's disturbing the visual appearance of the idol as well as concentration of devotee to the idol. Previously one exhaust fan was found fitted in the *garbhagriha* which has now been removed and the point being used for installation of an air-conditioning unit. Thick deposit of soot marks due to burning of oil lamp, camphor as well as flambeau, etc. during the ritual has been observed. It was observed that during the daily rituals, one person with flambeau always stand in front of *garbhagriha* occasionally pouring oil to the flambeau for continuous burning. The smoke coming by this action has deposited on the interior part of main *garbhagriha* and *charkbhamb*i of the temple. The main contributing factor for the smoke is the burning of the flambeau during the ritual daily. As the exhaust from the garbhagriha has now been removed, the smoke continues to deposit on the inner part the idol chamber and antechamber. Humidity inside the *garbhagriha* was also found at higher side due to pouring of worship ingredients and non function of exhaust system. Due to continuous touching of the devotees, the feet part of the idol has considerably abraded. The front portion of the feet including toe has completely eroded. In the past a cover made of silver was made for the feet of idol, but due to religions sentiments it is occasionally used. Moreover the worship ingredients used to seep inside through the silverware cover which caused further damage on the feet portion of the idol.

Looking at the past conservation works carried out on the idol, it is observed that the idol has been conserved two times in the year 1986 and 2005. It is reported that the whole idol except

the head part was given thin epoxy coating in 1986. In the year 2005, the idol was again inspected. It was found that during the period m-seal at number of place have been applied on the idol whenever damage was observed. As the time allotted for this work is only one night from 11 PM to 4 AM next day morning, the conservators have to rush for its completion during the five hours. This also employ drying up of all conservation materials used within a given time. As previous conservation work of the idol were carried out with epoxy and to such surface no other material can stick, the conservators have no other option than to use epoxy mixed in similar stone powder for this work. This process also ensures that surface will mostly dried out within the given period. As the time allotted for the work in 2005 was very short, the whole operation was carried out within the stipulated period and after drying the idol was applied with water repellant coating of Wacker-290 in mineral turpentine oil in required proportion as per the norms followed by the Archaeological Survey of India. The feet part of the idol was not touched at all.

Scientific Conservation and Mending Work of the Idol

The third major step towards the scientific conservation and mending of Vitthal's idol was carried out in the night of 18th to 20th March 2012, from 8.30 PM to 4.00 AM next day morning for three nights continuously. During the conservation work it was ensured that no inconvience is caused to devotees coming in large number. The work was carried out based on the permission accorded by the Director General, Archaeological Survey of India, New Delhi on the request of temple trust. As conservation of living monuments is cultural issue, attempt was initiated to take all section of people into confidence by making presentation about how the work is proposed to be carried out. In association with the temple trust, a meeting was also held with the warkari/Fatkari community representatives in the temple premise wherein detailed discussion about the materials proposed to be used for conservation and techniques to be followed was discussed along with the time required for the operation. The discussion held was also covered by the media extensively to take into confidence all the devotees who are in one way or other connected with the idol. Sufficient time was given between the discussion and execution of work so as any queries/differences of opinion between the various stakeholders can be sorted out during this period. It was also proposed that representative of the warkari/Fatkari community, temple trust and priest associated with daily rituals of the idol will remain present during the course of execution of work so as to clear any misunderstanding (fig. 44). The work was executed



fig. 44. Representatives of temple during the execution of work

following all religious norms and by wearing dress required for touching the idol. About 10-15 representative of all category of community including temple trust remained present in front of Lord Vitthal's idol during the course of work. During the execution of the work they were also asked about their views on the different parts of the idol for satisfactory conservation and consolidation.

The stone of the idol is very rough with lot of pitting on the surface which contributes to the beauty and aesthetic look of the idol. It was observed that curd, sandalwood powder and other ritual ingredients used daily have deposited in the pitting rough part giving whitish or yellowish look. All these accretions were first removed mechanically be needle and nylon brush. As reported earlier, in the past m-seal is seemed to be applied on many parts of the idol wherever holes, gaps and cracks were noticed. The m-seal has become very hard and need mechanical removal through fine pointed chisel as well as with spatula, needle, etc. All the m-seal from head, hand, back part, side portions of the leg, grooves, lacuna, etc. of the idol were removed meticulously with very soft hand. This work has taken one full night of 18-3-2012. After the removal of accretions, m-seal, etc., the idol was given thorough cleaning with very dilute ammonia and teepol solution using very soft nylon/tooth brushes and washed properly with water. It was allowed to dry and left as such for putting dress to the idol without applying any worship ingredients on that night. The devotees were allowed darshan of the idol for the whole day.

On 19-3-2012, the work of filling the cracks, lacuna gaps, etc. to the idol was initiated from 9.30 to 4 PM the next day morning. As the previous mending work was found to be carried out with epoxy resin, we have no other option than to use similar material since no other consolidant will stick to this surface. Great care was taken to dilute the epoxy solution and make materials for consolidation by mixing similar stone powder of various grain sizes into the diluted epoxy for a weak consolidant. All the gaps, cracks, etc. were filled with this consolidant after mixing it with earth colours of required quantity so as to get similar appearance but such area can be distinctly identified by close observation. Persons from temple trust, warkari community, priest community, etc. were also invited during the course of mending work to show any leftover portion during the operation. After mending work the idol was flooded with similar stone powder all over from top to bottom many times. This process has ensured that the mending portion is properly covered with stone dust.

Figure 45-46 shows the idol flooded with stone powder and on the next day morning no worship ingredients were allowed and devotees had view of the Lord Vitthal with very soft cotton cloth put to the idol.



fig. 45. Mending work on the leg portion of the idol



fig. 46. Flooding of the idol after mending work with stone powder

In the night of 20-3-2012, the idol was brushed properly to remove any adhering dust, dirt during the course of previous night operation. The idol was applied with silicon based Wacker 290 coating in proper dilution as per archaeological norms and allowed to dry for 4-5 hours at its own. It was ensured that the idol was not applied with water or any worship ingredients for about 24 hours after this operation. All section of people co-operated in this endeavor and thus conservation work was concluded in four night operation without causing any difficulties for the devotees.

Figure 47 shows after mending and coating photograph of the idol. From there onwards regular ritual is being carried to the idol except application of curd and sour ingredients which is only applied now at the feet of the idol. All section of people have expressed their satisfaction after looking to the idol.



fig. 47. Vitthal's idol after coating

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Protection of Cultural Heritage in the Commonwealth of Independent States

*Ihar Martynenka

The analysis of legislation on protection of historical and cultural heritage of the Commonwealth of Independent States from 1992 to 2013 is put in the basis of the offered article. The author studied the legislation directly in these countries, having visited each of them with a view of detection of features of legal regulation of archaeological heritage. For the first time statistical data on quantity of the monuments registered in the CIS countries, objects of a cultural heritage are provided.

The Commonwealth of Independent States has a certain system of coordination and harmonisation of the national legislation taking into account the developed traditions and features of each state. A peculiarity of the legislative regulation of protection, use and restoration of the archaeological heritage as part of the historical and cultural heritage is that relations in the field are governed by instruments of international law (conventions and recommendations of UNESCO), and the model law. In order to protect the archaeological heritage (both historical and cultural), the Inter-parliamentary Assembly of the Member States of the Commonwealth of Independent States adopted Model Law on Protection of Archaeological Heritage (1996), on Culture (2004), on Sites of Cultural Heritage (2012).

In all other states (The Azerbaijani Republic, the Republic Armenia, the Republic of Belarus, the Republic of Kazakhstan, the Kirghiz Republic, the Republic of Tajikistan, Turkmenistan and Russia) operate laws on culture, on protection and use of cultural heritage, and also town-planning regulations. Let's take a look at them.

Azerbaijan Republic

In the Azerbaijan Republic, the total number of monuments is 6,308. Monuments can be in the state, municipal ownership or a private property. Two sites of the Azerbaijan history and culture are included in the UNESCO's List of the World Cultural and Natural Heritage (Walled City of Baku with the Shirvanshah's Palace and Maiden Tower; Gobustan Rock Art Cultural Landscape) (fig. 48).



fig. 48. Walled City of Baku with the Shirvanshah's Palace and Maiden Tower

In the Azerbaijan Republic operate laws on Culture (1998), on Protection of Monuments of History and Culture (1998), on Museums (2000), on Library science (1998), on Town Planning Bases (1999); on National Archival Fund (1999), on Legal Protection of Expressions of the Azerbaijan Folklore (2003). According to Article 77 of the Constitution of the Azerbaijan Republic protection of monuments of history and culture is a duty of each citizen.

Archeological sites are included in the State List of National Cultural Property of the Azerbaijan Republic, they are excluded from civil circulation and cannot be destroyed, moved to other place, copied or restored without the permission of the corresponding executive authority. The list includes the immovable monuments (including archaeological sites), which cannot be moved in space.

Research of Archaeological Sites

Permission to carry out archeological excavations on the territory of the Azerbaijan Republic is given by the Academy of Sciences and is registered in appropriate executive body (municipality).

After the end of a season of excavation the report on the carried-out research works is represented to the municipality and the Academy of Sciences of Azerbaijan.

Joint expeditions with foreign scientific institutions and scientists can be formed to study sites on the territory of the Azerbaijan Republic. Foreign scientific institutions and scientists can allocate funds to study sites. The head of a joint expedition is appointed by the Academy of Sciences of Azerbaijan.

The archaeological materials found during excavation proceed to state ownership and remain in special funds and museums.

Speaking about a fate of the monuments discovered or found in treasures, following may be noted.

The monuments discovered or found in treasures should be handed over to the state. A person who has found a treasure and has discovered a monument is given an award for the monument handed over to the state, according to the order provided by the civil legislation of the Azerbaijan Republic. The owner or the user of a casually found monument should report about the monument to the corresponding body of executive power. Casually found monument should undergo the state registration in municipality, and scientific documentation of the monument should be provided.

This norm has a stimulating character; however, the practice of payment of the award is insignificant. In 2012, new rules of definition of legal consequences of detection of a treasure are offered.

So according to Article 26 of the Model Law «On the Property Right and its Protection» in case of detection of a treasure relating to sites of history or culture, it comes into state ownership. Thus, the owner of the land or other property where a treasure was hidden, and the person, who has found the treasure have the right to receive award of the treasure costs. The award is distributed between these persons in equal shares.

The person, who has found the treasure, relating to sites of history or culture, has the right to hold this property before the award is paid.

From the moment of obtaining of the property right for the treasure, according to provisions of the abovementioned article of the Law, all rights of the third parties to subjects which are a part of the treasure stop.

Republic of Armenia

The state record of 24,256 monuments of history and culture is taken on the territory of the Republic of Armenia. Each region has its own state list of monuments of history and culture which is approved by the resolution of the government of Armenia.

Three monuments of Armenian history and culture are included in the List of the World Cultural and Natural Heritage (Monasteries of Haghpat and Sanahin; Cathedral and Churches of Echmiatsin and the Archaeological Site of Zvartnots; Monastery of Geghard and the Upper Azat Valley) (fig. 49).



fig. 49. Cathedral and Churches of Echmiatsin and the Archaeological Site of Zvartnots

The sphere of protection and restoration of monuments of history and culture is regulated by the Constitution, laws and normative legal acts: laws on the Bases of the Cultural Legislation (2002), on Immovable Monuments of History and Culture, which are State Ownership and not Subject to Alienation (2007), on Export and Import of Cultural Values (2004).

Archeological sites are: open-air sites of the Stone Age, caves dwellings, their complexes; fortresses and their fragments, defensive walls, observation posts, towers, ravines, underground tunnels and other fortification constructions; menhirs (vertically put stones), stone dragons, boundary stones; rock drawings, lithographic monuments; occupation layers; historical burials, khachkary (the type of the Armenian architectural monuments representing stone wall with the carved image of a cross); cult and civil construction; staying idle ancient mines, fragments of historical roads, engineering constructions – channels, dams, bridges, aqueducts.

Republic of Belarus

The number of monuments in the Republic of Belarus is 5,397, three of them are included in the list of the World Cultural and Natural Heritage (Architectural, Residential and Cultural Complex of the Radziwill Family at Nesviz, Mir Castle Complex, Struve Geodetic Arc) (fig. 50).



fig. 50. Mir Castle Complex

The following laws are accepted and operate in the country: on Culture (2004), on Protection of Historical and Cultural Heritage of the Republic of Belarus (2006), on a Library Science in the Republic of Belarus (1995), on Museums and Museum fund of the Republic of Belarus (2005), on National Archival Fund and Archives of the Republic of Belarus (1995).

However, it is planned to adopt the Code on Culture by 2015 (the first in the CIS) which separate section will include questions on protection and restoration of historical and cultural heritage, the relations concerning archaeological researches will be regulated.

Republic of Moldova

In the Republic of Moldova, despite destructions and the losses occurring throughout many years, rich cultural property of conclusive value representing various historical and cultural monuments and ensembles remained: archaeological settlements, houses, estates, fortresses, monasteries and churches, works of monumental art, technical devices and monuments, and also market construction ensembles, streets, districts, villages and the city centers, ethnographic zones with traditional architecture.

In Moldova, 5,206 monuments are included in the Register of Monuments of the Republic of Moldova, protected by the state. From the total number of monuments: 5,000 are archeological sites. Through Moldova goes a Struve Geodetic Arc, included in the list of the World Cultural and Natural Heritage (fig. 51).



fig. 51. Struve Geodetic Arc

2011-2012 is the period of reforming of the Moldavian legislation on protection of historical and cultural heritage. In this country, for the first time in the CIS, the National Council concerning Monuments of Public Appointment, Agency on Inspection and Restoration of Monuments, National Council of Historical Monuments have been created and the Register of Archeologists of the Republic of Moldova has been formed.

The reform during this period concerns acceptance of new laws on Protection of Movable Cultural Heritage, on Protection of Non-material Cultural Heritage, on Monuments of Monumental Sculpture Erected in Public Places, on Protection of Historical Monuments (which also refer to architectural sites, including landscape gardening, industrial sites, town planning, etc.) on Military Memorial Graves and Monuments.

The archaeological heritage of Moldova is a set of material subjects which have resulted from activity of a person in the past, remaining under natural conditions on a land surface, in a subsoil of the earth and under water in the form of immovable archaeological monuments, for identification and studying of which application of archaeological methods is required.

Republic of Kazakhstan

The quantity of monuments of republican value is 218 objects, local value – 11,278 objects.

Two monuments of history and culture of Kazakhstan are included in the List of the World Cultural and Natural Heritage (Mausoleum of Khoja Ahmed Yasawi erected at the boundary of the XIV-XV centuries; Petroglyphs within the Archaeological Landscape of Tamgaly is the most known center which consists of 50 centers of rock paintings of Semirechya, territories of the basin of Balkhash) (fig. 52).



fig. 52. Petroglyphs within the Archaeological Landscape of Tamgaly

The system of standard regulation of protection of historical and cultural heritage is made by laws on Protection and Use of Objects of Historical and Cultural Heritage (1992), on National Archival Fund and Archives, on Culture (2007).

Identification of object is provided by local municipalities (akimats), this action consists in carrying out research works on the respective territories and inclusion of the revealed objects on the list of the accounting estimate.

In the Republic of Kazakhstan the special law on protection of archaeological heritage is not passed.

Kirghiz Republic

In Kyrgyzstan there are 583 monuments of republican value and 1,269 monuments of local value in the state register.

In this country laws on Library Science (1998), on Museums and Museum Fund of the Kirghiz Republic (2000), on Protection and Use of Historical and Cultural Heritage (1999), on Culture (2009), on the Epos “Manas” (2011) are adopted.

There is no special law on protection of archaeological heritage in Kyrgyzstan. In Kyrgyzstan monuments of history and culture are not subject to privatisation. Treasures found on the territory of the Kirghiz Republic which are treated as historical and cultural values, are subject to transfer to state ownership. Thus the owner of the land lot or other property, in limits or which a treasure was found, and the person who has found the treasure, have the right to receive compensation in the size of fifty percent of cost of the treasure.

Russia

At present there are over 90 thousand monuments of history and culture on the state protection 23,397 of which have the status of monuments of history and culture of federal value. 15 objects of a cultural heritage of Russia are included in the List of the World Cultural and Natural Heritage (Historic Centre of Saint Petersburg and Related Groups of Monuments (fig. 53); Kizhi Pogost; Kremlin and Red Square, Moscow; Cultural and Historic Ensemble of the Solovetsky Islands; Historic Monuments of Novgorod and Surroundings; White Monuments of Vladimir and Suzdal; Architectural Ensemble of the Trinity Sergius Lavra in Sergiev Posad; Church of the Ascension, Kolomenskoye; Curonian Spit; Ensemble of the Ferrapontov Monastery; Historic and Architectural Complex of the Kazan Kremlin; Central Sikhote-Alin; Citadel, Ancient City and Fortress Buildings of Derbent; Ensemble of the Novodevichy Convent; Historical Centre of the City of Yaroslavl; Struve Geodetic Arc).

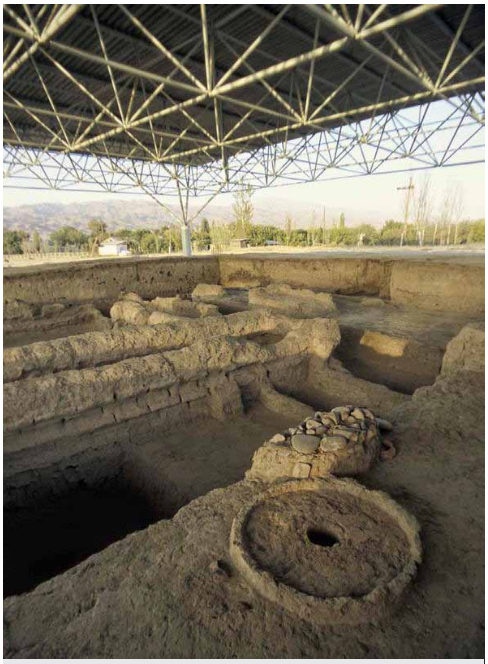

fig. 53. Historic Centre of Saint Petersburg and Related Groups of Monuments

The system of the legislation on protection of historical and cultural heritage is presented by the following laws: on Objects of a Cultural Heritage (monuments of history and culture) of People of the Russian Federation, Bases of the Legislation of the Russian Federation on Culture, on Museum Fund of the Russian Federation and Museums in the Russian Federation, on Archival Matter in the Russian Federation, on Export and Import of Cultural Values.

In Russia the year 2012 finishes with a discussion on the draft of the new law on Culture which provides a bit different definition of such concepts, as a cultural heritage, cultural property, cultural values.

The Republic Tajikistan

Nowadays in the Republic of Tajikistan more than 2,500 monuments of cultural heritage are revealed, among them more than 1,500 monuments of archaeology and architecture are on the state register. One monument of archeology is included in the List of the World Cultural and Natural Heritage (Proto-urban site of Sarazm) (fig. 54).


fig. 54. Proto-urban site of Sarazm

In the country the law on Protection and Use of monuments of Historical and Cultural Heritage (2006), on Library Activity (considers library stocks as object of national heritage, and library as a part of national heritage), on Museums and Museum Fund (defines the status of the state catalog of cultural values and museum values), on Culture, on Export and Import of Cultural Values are passed. There is no special law on protection of archaeological heritage in the Republic of Tajikistan.

In Turkmenistan on the state account, there are 1,360 immovable sites of history and culture (archaeological objects and ancient architectural constructions).

The basis of legislative regulation of protection of historical and cultural heritage is made by the following laws: on Protection, Export and Import of Movable Values of Culture (1998), on Protection of Monuments of History and Culture (1992), on Museums and Museum Business (1996), on Libraries and a Library Science (2000), on Culture.

In the law on Culture the concept of “State register of objects of national cultural property” is introduced.

First of all, it concerns those historical cities which are already included in the List of the World Heritage of UNESCO (Ancient Merv, Kunyaurgench and Nisa is the property of the Turkmen people which has enriched a treasury of universal culture, State Historical and Cultural Park “Ancient Merv”. Kunya-Urgench , Parthian Fortresses of Nisa) (fig. 55).


fig. 55. Parthian Fortresses of Nisa

On October 19th, 2012, a new law on the protection of objects of national historical and cultural heritage was adopted in Turkmenistan, in accordance with which archaeological excavations of an historical

and cultural sites and their protection zones and prospecting can be carried out only with a permit issued by the Scientific Council of archaeological research on the sites of history and culture, created by the Ministry of Culture of Turkmenistan (Article 29 of the Act). Persons, conducting research of historical and cultural monuments, are obliged to ensure their primary conservation and preservation. Objects of historical, scientific, cultural or other value, identified by legal entities and individuals as a result of archaeological research in the territory of Turkmenistan, are transferred to the state museums of Turkmenistan after scientific fixation and processing. Their export outside Turkmenistan is prohibited.

The Republic of Uzbekistan

7,570 monuments of a cultural heritage are registered in the republic, 3,945 of them, or 52.1% from total number, belong to archaeological heritage.

Four Uzbek monuments are included in the list of the World Cultural and Natural Heritage (Itchan Kala, Historic Centre of Bukhara, Historic Centre of Shakhrisyabz, Samarkand – Crossroads of Cultures)

Ukraine

1,46,217 monuments of a cultural heritage are on the state account in Ukraine. They are: 72,975 archeological sites (428 of them are monuments of national value), 54,030 historical monuments (264 of them are monuments of national value), 2,940 monuments of monumental art (47 of them are monuments of national value), 16,272 monuments of architecture and town planning (3,541 of them are monuments of national value).

There are five sites of underwater cultural heritage on the state account in Ukraine, including fragments of German transport «Santa-Fe» loaded with military equipment, 1943, located in the traverse of the port city of Evpatoria Kalamitsky Bay (Crimea).

Besides, 5 Ukrainian monuments are included in the List of the World Cultural and Natural Heritage (Kiev: Saint-Sophia Cathedral and Related Monastic Buildings, Kiev-Pechersk Lavra; L'viv – the Ensemble of the Historic Centre; Struve Geodetic Arc; Residence of Bukovinian and Dalmatian Metropolitans, Ancient City of Tauric Chersonese and its Chora (2013)) (fig. 56).



fig. 56. Ancient City of Tauric Chersonese and its Chora

In Ukraine, the only CIS country, conditions of metal detectors usage or any other search equipment or appropriate technology on objects of a cultural heritage which are permission to use them and obligatory registration in appropriate body of protection of cultural heritage are established.

Summery

Today there is no doubt that cultural values provide the major elements for dialogue, mutual understanding and closer relationships between people. They act as the main criteria of support for spirituality and the indissoluble communication of generations, uniting them in a uniform chain of historical development. The heritage of each historically and culturally important site, each work of art, each cultural monument – all are links in a chain of historical unity – but in their historical and cultural value each element is unique. It is impossible to compensate for their loss.

In all countries it is expedient to organize training in educational establishments and in system of improvement of professional skill on various legal aspects of protection, use and restoration of historical and cultural heritage. In this plan the educational project *"International and national legal systems of historical and cultural heritage protection of the CIS countries"* can be useful, finishing with preparation of the textbook with the same name (fig. 57). The received knowledge will help the future expert to realize themselves in various complex international, national and regional programs of preservation and use of cultural heritage. The knowledge gained will help future experts realise their potential in the various complex international, national and regional programs dedicated to the preservation and use of cultural heritage.



fig. 57. Book namely *International and National Legal Systems of Historical and Cultural Heritage Protection of the CIS Countries*

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Heritage Tides: An Exploration of the Nature and Importance of Indian Maritime Heritage

*Meghna Saha

This paper presents a brief exploration into the importance of Indian maritime heritage and the forms in which the nature of its preservation and dissemination can affect identity and provide a lubricant for progress.

I

Museums are paradoxical constructs that alienate objects from their natural purposes in order to articulate their natural purposes. The second museum age that lays to rest the colonial mechanisms of museum display and intent, now provides the potential to define more abstract conceptions of the meuseological institution. The reason that museums are taken as the obvious structure for knowledge storage and dispersion, is because they prove to be highly sophisticated centroids of basic knowledge resource from which other media can expand. According to Gimblett, and rightly so, museums are hallmarks of modern civilisations.

"…The possession of heritage – as opposed to the way of life heritage safeguards – is an instrument of modernization and mark of modernity, particularly in the form of a museum: "To have no museum in today's circumstances is to admit that one is below the minimum level of civilisation required of a modern state. "(Kirshenblatt-Gimblett 2004: 10).

The current Indian coastline is about 7,517 km long providing the country with a watery cradle within which civilisations found their way to the coast over land and over sea. A fair bit of the cultural heritage left to the country, as it now exists, is the legacy of the Indian Ocean. Yet the maritime nature of India's identity is not given enough justice and its oceanic inheritances lost in the larger pool of knowledge. The time has come to rectify that (fig. 58).



fig. 58. 19th century Maratha War Drum (source: Archives of the Maritime History Society, Mumbai)

Heritage is the evidence of a past, the resource of a present and the hope of a future. Knowledge, in forms tangible and intangible, trickles down through ages precipitating in different forms dictated by the personalities of each era. The spiritual knowledge that cautions one generation may lead to scientific inquiry in the next. Peculiarly, heritage is not adequately defined as

an entity beyond being an inheritance; well, an inheritance of what? A navigational chart? A taste palate? Yes, every piece of stimulus that is absorbed, considered and assimilated to create a very specific form of identity, in a very specific context in time is the phenomena of heritage. There are many issues that surround this topic but this paper shall focus on Indian maritime heritage and create a sample of an exhibit that provides the visibility of knowledge worth assimilating. The crux of the heritage debate in England during an economic deterioration was stated by David Lowenthal, as cited by R. Lumley in his essay, The Debate on Heritage Reviewed (a part of Corsane's anthology) to be the following:

…perceptions of heritage preservation as being primarily an attempt to avoid change by recalling nostalgic and romanticised presentations of the past. As a counter point, the second focuses on heritage as enterprise catalyst for change, where it has provided a way forward in economic and regenerative terms (Corsane 2005: 15).

Heritage preservation is not a static exercise meant for the static conservation of human evidence for posterity. That would be counterproductive to the continuity that defines an act of inheritance where one is given and then gives (although it is not necessarily reciprocal, i.e., one does not choose what one gets). Heritage is thus a process of moving forward and not about staying in the past. Perceptions of heritage that render it as a largely redundant avenue of study are retrogressive. The nature of identity in a postmodern world is fragile and coveted. With the redefinitions of statehood, the pressures of globalisation and tug-of-war raging between hegemonization and homogenisation of cultures, it is only to be expected that the hunt for identity takes forefront and heritage is the grounds on which these lines are drawn. However, what happens when large parts of heritage are forgotten or simply swept aside? Does the exploration of identity grow skewed when heritage is misrepresented or missing? The logical conclusion would be that, yes, identity is vitally affected.

The following section will explore some aspect of the maritime heritage of India and provide a gallery of artefacts that better explain the possibilities of creating accessible knowledge modules for maritime resources.

II

Maritime museums represent different interpretations of the world that formulate cultural identity. The three broad categories that determine this will be explored here.

Tangible Maritime Heritage

Sites

Site-specific forms of tangible heritage, such as the dockyards of Lothal dating to circa 2400 BCE were a conception of the human need to develop and their remnants provide us with evidence

of human capability (fig. 59). While it is possible that pieces from such sites are transported to museums around the country, it is not always done justice in the display.



fig. 59. Lothal Dockyard (source: Raveesh Vyas originally posted to Flickr as Lothal Dockyard)

With the technology at our disposal, it can no longer be taken for granted that people will invest in museums just for the viewing of simulacra which are available in many other avenues. In such cases, what is it about an ancient dockyard that can appeal so greatly without necessarily having to travel to Lothal to "experience" it? What form of knowledge is the world presently primed to absorb? The first might be immersion into an experience that redefines older constructs of "reality" while consequently translating the semantics of what is being observed into present modes of consumption. The sophisticated engineering of the Lothal docks along the precocious course of the river Sabarmati can, with current technology, be relived in any portion of the world.

Second, would include the accessibility of authenticity. Despite the prevalence of replicas, the "aura" that surrounds the authentic is still worth pilgrimages. Knowledge is dynamic and present in the realisation of the authentic object through its present surroundings and interactions with the legacy of the civilisations it was first born into.

Archive of Works on Paper

Museums do not necessarily display their entire collection nor are they expected to relate same stories over again. Often, they act as archives from which data can be reorganised to form fresh perspectives.

Indian cartography during the ancient periods existed in forms different from those salvaged during later antiquity. Evidence of booming trade in different ports in ancient India proves the existence of systems of cartography that need to be revisited and publicized. The ports of the Indian Ocean were primary destinations in the history of trade and its routes can be seen shifting through the development of cartography.

Texts in the form of plates, tablets and other manuscripts are usually displayed as icons of authenticity revealing maybe a few pages behind glass cases. Maritime literature can be found in passages of the *Vedas, Puranas, Manusmriti, Arthashastra.* Some texts like the *Yukti Kalpataru* compiled by Bhoja Narapati preserve knowledge of ancient technology and demand inventive modes of display. Naturally, these texts cannot be handed out in libraries, but there is a virtue in rethinking the ways in which information contained therein can be made publically sensible and exciting rather than left in dusty glory.

We belong to one of the first generations to carry image capturing devices in our pockets. Documentation of time has turned into an involuntary exercise and the power of the image hangs on a tightrope. The transportable nature of images can either render the subject itself redundant or can turn it into a phenomenon beyond itself. This holds true for the maritime world whose identity is defined in a space that is not primarily habituated by humans. As John Berger states:

“An image is a site which has been recreated or reproduced. It is an appearance, or a set of appearance, which has been detached from the place and time in which it first made its appearance and preserved…” (Berger 1972: 10)

While the way a camera focuses is still different from the human eye, the image that captures time also captures time in motion, bringing the reality of the visual field of the distant maritime world much closer to the viewer.

Museum Structures

The structure that houses museum objects means as much as the heritage it holds. An audience is susceptible to the simulation of an atmosphere that best allows them to absorb new experiences. The ability to interact with the exhibits as well as other people is facilitated largely by the ambiance of a museum.

The HMS *Trincomallee*, which is now the oldest remaining warship in the world, was built by the famous Wadia family of shipbuilders in the Bombay Dockyards in 1812. It is currently a museum ship located in Hartlepool, England. It provides an example of the advanced shipbuilding technology that was present in India at that time. Current Indian museum ships such as the decommissioned submarine IMS *Kursura* in Vishakhapatnam or IMS *Chapal*, a decommissioned missile boat in Karwar, are all great examples of housing knowledge close to its genesis and exposing audiences to alien environments in a manner which best explains one of the primary virtues of a museum.

“…the museum offers a different kind of site for historical practice, a performative space in which it is possible to observe and analyse the ways in which people think about the past and negotiate its legacy in the present.” (Philips 2005: 104)

Logistical issues often thwart heritage conservation. For example the museum ship IMS *Vikrant* was recently scrapped although it was India's very first aircraft carrier museum (fig. 60). The *Vikrant* was a popular icon of India's naval prosperity and people actively wanted it preserved. However, the inadequacy of resources made it difficult to create a sustainably productive organisation and we lost the prospective value that an aircraft carrier museum would have brought the country.



fig. 60. Flight Deck of the Late Museum Ship IMS *Vikrant* (source: AroundTheGlobe)

Naval Equipment

Museums are political agencies. They are not necessarily created as objective forums, especially in an era where the pluralism of perspectives is more readily visible (fig. 61). Maritime history is largely based on the naval achievements that follow realisation of resource accessibility and the realities of the naval world are often too far away from civilian lives. Security has always been of some intrigue and interest to the people who deserve to know more about how their peace is maintained. There is a quality of self-motivation in spaces of free choice learning like museums, that creates responsible, politically aware citizens through community awareness. Naval displays also honour the work of servicemen and merchantmen alike bringing to light the naval authority of the country which is as yet a vague identity in the minds of the general audience.

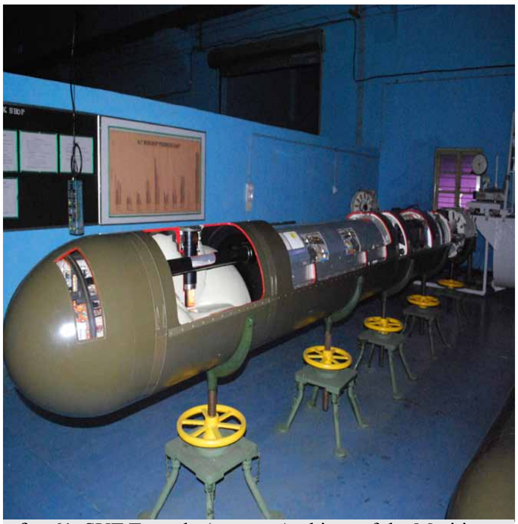


fig. 61. SUT Torpedo (source: Archives of the Maritime History Society, Mumbai)

Intangible Maritime Heritage

India's intangible maritime heritage is pivotal to the formation of identity. It requires a vastly different set of tools to preserve and is a fine example of cultural vibrancy and the dynamism of heritage that facilitates contemporary growth (fig. 62).



fig. 62. Portuguese Influenced Architecture in Goa (source: http://www.gnu.org/copyleft/fdl.html)

"Cultural heritage…is not something dead, frozen, stored away for the voyeuristic gaze of tourists or the idiosyncratic interest of scholars, but rather something living, vital and connected to the identity and spirit of a contemporary people trying to make their way in a complicated world today." (Kurin 2004: 7-9)

The engineers of the Lothal docks possessed a knowledge of winds and tides that was a seasoned inheritance from wanderers and fisher folk who tested the seas far before the construction of the dockyard. The Harappans who sought out Lothal as a prospective site were already acting based on their knowledge of the qualities of an effective port city. Therefore, yet another port was opened to ply trade with Sumer, Mesopotamia and the East coast of Africa. Down south, the heritage of what is present day Karnataka, equipped its explorers with knowledge of seagoing vessels and navigational patterns that allowed them to leave evidence of their existence in Memphis, Egypt somewhere around the 2nd century BCE. The few words in their language that were found in Egyptian settlements opened up the maps of the past to further revision, drawing more conclusions about the consequent cultural synthesis. Here, we have two examples of the fluidity of heritage and the consequences of documenting knowledge whether as decorative carving, intentional scripting, customs or cultural ways of juxtaposing. Forms of knowledge are endless, and it is often because of this quality that it becomes so easy to confuse knowledge. It cannot as yet be said that this is something that can be avoided, but one can hold that this makes it very essential to look for what is going unsaid rather than being satisfied by only what is revealed. Much of our cultural has been shaped by oceanic influences creating a vast reservoir of intangible knowledge that can get lost if not properly preserved for future use.

The United Nations Educational, Scientific and Cultural Organisation defines intangible heritage in Article 2 of the Convention for the Safeguarding of the Intangible Cultural Heritage as the following:

"…the practices, representations, expressions, as well as the knowledge and skills (including instruments, objects, artefacts, cultural spaces), that communities, groups and, in some cases, individuals recognise as part of their cultural heritage." (UNESCO 2008)

The following paragraph will briefly demonstrate the extent of our more modern intangible oceanic heritage.

The western "discovery" of the Trade Winds (the existence of this natural phenomena was not news to India) opened up more efficient routes for the Dutch companies, the occasional Chinese sea traders and the Arabian traders who mixed their heritage with ours followed by the Portuguese, the French then finally the English who captured the seas in one fell swoop. In the beginning these explorers were traders who bartered resources and luxuries. However, as is bound to happen, progress leads to competition that alters the balance of power. The decline of the Arab trade in the Indian Ocean heralded the first conquests by sea. Arabs were primarily interested in trade, but the Portuguese arrived bringing their *Inter caetera* papal bull (which divided land between Spain and Portugal on the basis of a longitudinal line) and an ardent desire to spread their religious beliefs.

As mentioned, heritage is not necessarily sought out, often it is thrust upon the unsuspecting. Sea battles were not unknown to the Indian Ocean. Ancient powers like the Mauryas, Andhras, Cholas, Guptas all had at some point in time indulged in exploration leading to colonisation and heightened security measures. However the Portuguese galleons came with the first fire power beginning another phase in the cycle of inheriting and bequeathing. One of many simple examples of heritage that has trickled down from the arrival of the Portuguese was potato and chilli that came with the Columbian exchange and are to this day, central to our cuisine. The seas brought Christianity to India with St. Thomas, laying roots that would spread in the centuries to come. Islam too found its way over the seas with the Arab traders who arrived at the Malabar Coast.

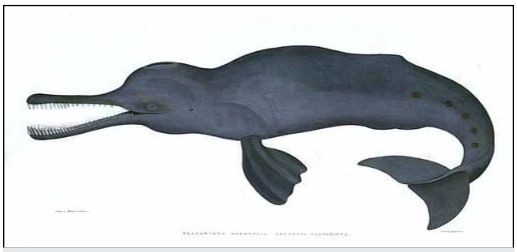
If this is the frozen face of heritage then there is little else to hope for, save wallowing in nostalgia. Nostalgia is important if only it serves to make one glance back for resonance, but recall more than what one has seen and hopefully learn from that in order to build what is new. One case would be the temporary abolition of the caste system during India's Buddhist periods that has grown into a crutch for the nation. That period saw an increase in maritime exploration as there were more sailors of different castes willing to sail long voyages with one another. This century saw expansion and cultural exchange on the both the east and the west, to places such as Java, Sumatra, Cambodia, China to name a few. It was a productive period that reconstructed identity. The advent of English naval powers, of course, shaped the course of our future drastically and vestiges of colonialism that we recognise so well still remain deeply entrenched in our post-independence systems of thought. With British colonialism came the establishment of India's very first museums, a construct that propagated an image so dissociated from the reality of the common people, that they became centre of spectacle.

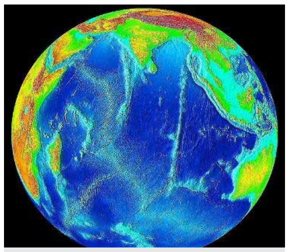
Natural Maritime Heritage

Maritime museums extend to the natural ecosystems that support anthropomorphic interactions and bear scrutiny to the same form of interference. Primary to the sustainability of heritage is the ability to monitor heritage consumption. Ashworth, Graham and Tunbridge in their essay, *The Uses and Abuses of Heritage*, a part of Corsane's anthology, identify heritage as a resource and detects three basic conditions of sustainability that are the following:

"First the rates of use of renewable heritage resources must not exceed their rates of generation…. Second, the rates of use of non-renewable physical heritage resources should not exceed the rate at which sustainable renewable substitutes are developed (for example, the substitution of irreplaceable sites or artefacts with replicas). Finally, the rates of pollution emission associated with heritage tourism should not exceed the assimilative capacity of the environment". (Corsane 2005: 32)

The Indian Ocean is a vast resource and rich in marine flora, fauna and minerals. A maritime museum in particular, would be just the device to maintain the delicate balance of the natural heritage sites, while at the same time creating sustainable avenues for interaction and learning (fig. 63-64).


fig. 63. Gangetic Dolphin (Platanista gangetica)
(source: Thomas Hardwicke)


fig. 64. The Indian Ocean
(source: NASA)

III

The greatest virtue of a successful museum is its ability to facilitate not only a subject-object interaction, but also support community endeavours that take learning from within a museum outside to the daily lives of people. The strength in safe areas of knowledge exchange is that people are welcome to try and test as well as create fresh modes of thought. The sea is a transnational body (not in political terms) that connects a multitude of cultures and perspectives. The plurality thus brought about should not be considered as detrimental to development. Rather, as Kopytoff puts it:

“Culture serves the mind by imposing a collectively shared cognitive order upon the world which, objectively, is totally heterogeneous and presents an endless array of singular things. Culture achieves order by carving out, through discrimination and classification, distinct areas of homogeneity within the overall heterogeneity.” (Kopytoff 1986: 70)

Cultural identity is the badge of existence worn as proof to a history and a place of belonging. The ability to trace a history makes it easier to understand the birth of concepts we consider to be characteristic to one culture or another. The formulation of a future identity in this globalised world will be far more indicative of a transcultural identity of intercultural exchange that will attempt to create certain universals. However, museums as institutions can and should be allowed far more expression than reaffirming popular opinion. A good museum allows an investigative arena where evidence of a kind is curated in order to allow people to come to their own understandings. Vaclav Havel defined the single global civilisation we appear to be moving towards as: “…no more than a thin veneer that covers or conceals the immense variety of cultures, of people, of religious worlds, of historical traditions and historically formed attitudes, all of which in a sense lie beneath it.”

It is imperative to understand and question the museological categories that preserved ideas. Some of these categories have not altered for decades and require more organic translation. Taking India in this respect, there is a certain vagueness surrounding the very concept of the museum itself. This makes it difficult to breed the right attitude to approach such spaces.

Bureaucracy is another marsh that needs to be waded, especially with the construction of maritime museums that in some part (great or small) reflect the naval potential of the country and the resource availability. Nonetheless, maritime heritage is of vital importance and requires more efforts to secure.

In conclusion, India has taken her place as a rapid developer on the global front and an active player in international politics. she is a young and large democracy who is still grappling with her place of standing. The ability to grasp India's identity rests a great deal upon her ability to thoroughly sort through her maritime heritage and understand the different forms of knowledge that led her to her current place and the redistribution and reconstruction of such knowledge in order to understand the sort of future she can best shape for herself.

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Museums



Local Museums in Nagaland

*Aokumla Walling

Introduction

Museums are repositories of our cultural heritage. It is an essential and pre-eminent audio-visual means of education. Museums help us to define the personality of a nation or a society on the basis of their legacies from the past, making it able to share the heritage with a sense of pride and of equality with other nations or societies of the world. Thus the development of museums should be an important duty of the nation and every citizen. Growth of museums should also be encouraged, not just for collection, storage and preservation but for the purpose of the education of the masses. If we look into our society now, the understanding of one's heritage is fading away slowly and it becomes the duty of the museums to preserve and display as well as educate the masses on the importance of one's heritage (Agrawal 1977: 3-7).

Local Museums

Local museum caters to local people as it specialises in material typical of the locality. These museums house materials of local importance or local finds and are generally supported and maintained by local authorities. Most of the local museums does not have ample funds and are maintained and run on a part time basis by voluntary or honorarium paid staff.

The local museums can be sub-divided as - district, town, university, college, school and village museums (Banerjee 1990:170). Some of the local museums in Nagaland are as mentioned.



Fig. 65. Chuchuyimlang village museum: Front view

Chuchuyimlang Village Museum, District Mokokchung

The museum at Chuchuyimlang village, district Mokokchung of Nagaland (fig. 65), was inaugurated on 2nd May 2006 by the then Chief Minister of

Nagaland, Shri Neiphiu Rio. This museum is conceptualised and co-sponsored by a local club of the village, known as Sureplenden club. The club, seeing the need to preserve the village's material heritage, constructed the museum and collected antiquities and rare materials within the village, which were displayed in the museum.

Though not much of items are in the display, still it has a variety from the local handmade potteries and baskets to a Neolithic celt collected near the village. Some Second World War materials as well as an anklet gifted from an Ahom Raja during the Ahom rule in Assam (medieval period) are some eye catching displays (fig. 66-67).



Fig.66. Chuchuyimlang village museum: Objects in displays



Fig. 67. Chuchuyimlang village museum: Stone celt and brass anklets

The concept and the idea of the museum is enlightening, however if we look into the displays and its maintenance, one sees the lack of management. Some of the labels are wrongly pasted on the objects and it hinders the complete view of the images and some have no written details due to which one wonders its identity (even the locals) (fig. 68). The bamboo and wooden works display needs to be taken care of since most of the items are kept open, and time to time dusting and cleaning is required.



Fig.68. Chuchuyimlang village museum: Metal object, second world war

Mopunchuket Village Museum, District Mokokchung

Mopunchuket village at district Mokokchung of Nagaland is one of the tourist villages of the districts. This village is very rich in preserving the village's culture and heritage as well as of the Ao's [1]. The museum got, established in the year 1995, which is housed along with the village's library, maintained by the village's students union (fig. 69).



Fig.69. Mopunchuket village museum: Front view

The museum at Mopunchuket village has a good number of collections and is one of the well maintained local museums within the district. Most of the displays are kept either in wooden glass showcases or framed. The displays consists of Ahom daos, costumes of different clans in the village, some materials of second world war, traditional ornaments of the Ao's, basketry works, paintings (local works as well as paintings from Raja Ram Mohan Foundation, Kolkata), wood carvings, legend stones, modern art, photographs, etc. (fig. 70-75).


Fig.70. Mopunchuket village museum: Display of traditional costumes


Fig.71. Mopunchuket village museum: Display of exhibits


Fig.72. Mopunchuket village museum: Photographs of some of the famous personalities of Nagaland


Fig.73. Mopunchuket village museum: Paintings from Raja Ram Mohan Foundation, Kolkata


fig.74. Mopunchuket village museum: Neck pieces and other ornaments


Fig.75. Mopunchuket village museum: Stone objects, basketry and other bamboo works in display

No entrance fee is charged but voluntarily one can give donations. There is also a visitor's book. Most of the time the museum is kept close and get opened only when there are visitors. There is a caretaker of the museum who maintains the day to day activities/ functioning of the museum.

The museum has a variety of exhibits which are just cramped up in two adjacent rooms. What it needs is extension of the rooms so that the objects are more spaciously displayed in a systematic way. Some of the objects placed on the floor also require proper display.

Mokokchung Museum, District Mokokchung

This museum is in the heart of Mokokchung town, the only museum within the district's

jurisdiction (fig. 76). Called as Rentikala Museum or Mokokchung Museum, this museum started out as a personal collection by late Mrs. Rentikala, wife of Late Mr. Subongnuklo, one of the most eminent figures among the Ao's who greatly contributed to the welfare of the community. It is said that Mrs. Rentikala had a desire for collecting and preserving cultural and ancient materials from a very young age. Later after marriage when her collection began to increase, she set up a room at her residence displaying her collection for family and friends.


fig.76. Mokokchung museum, Mokokchung

Late Mrs. Rentikala used to buy antiques from people who were just keeping it and even took the trouble of sending people to buy and get it from remote areas within the state, so that she can conserve it for the future generation. Mrs. Rentikala realised the need of conserving and displaying ones rich cultural heritage for the future generation and felt that if one does not preserve then the heritage will be lost [2]. Thus, in order to let the young generation know and get the benefit and develop an interest towards ones culture, she opened the museum for the general public especially for the youths in the year 1985. Mrs. Rentikala died the next year in 1986, but her legacy is being carried out by her children and still functioning in the same room at her residence where she has set up during her lifetime.

This museum is purely a private and family run museum, now being taken care by one of the daughters of Mrs. Rentikala. The family of Ao's is maintaining the museum by generating funds through entrance fee of ₹10/- and donations from well wishers. Most of the visitors are tourists and less of the local people. The local people hardly visit and many do not know about the existence of a museum in the town.

Looking at the collections and the display, the museum houses a rich, good and well equipped gallery. The collections ranges from the customs of the different tribes of the Nagas, body ornaments, different indigenous smoking pipes, basket works, ancient coins, daos and spears, animal bones, etc. (fig. 77-79). A


fig.77. Mokokchung museum: Traditional dresses


Fig.78. Mokokchung museum: Traditional headgears and other ornaments


fig.79. Mokokchung museum: Varieties of smoking pipes (left), handmade pots (right)

traditional hut, constructed in Ao's traditional way also stands outside her residence, where one gets a glimpse of such traditional houses, a practice which is slowly fading away (fig. 80-82)



fig.80. Mokokchung museum: Armlets



fig.81. Mokokchung museum: A traditional house

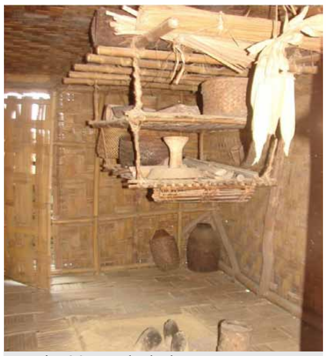


Fig.82. Mokokchung museum: Traditional kitchen

Most of the displays are in glass showcases with proper labels. Lighting is done (tube lights) inside the showcases. The collection though is stuffed up in a room but it is outstanding and worth a visit.

Status of the Local Museums in Nagaland

Local museums in Nagaland play an important role in preserving the culture of the Nagas, which is hardly recognised and acknowledged by the general public as well as by the local government. Just by constructing a building and housing some local displays cannot play the role of a museum in true sense. Efforts should be made from all corners to create museums interesting and inviting.

Some of the Issues of Local museums in Nagaland

Lack of Proper Training or Basic knowledge

Most of the museums are housed in proper buildings; however, the exhibits are poorly displayed and maintained. Some of the display labels are glued up on the objects assuming that they may be lost or replaced (fig. 83). Dusting, sweeping, moping, etc. is hardly done which in the long run can affect the objects displayed on the ground and those without frames.



fig.83. Mokokchung museum: Traditional kitchen

Lack of Information

Most of the general public (and even the local government) are less aware of the

existence of local museums in the state. The role of museum as a means of educating the masses is hardly being recognised in the absence of a planned strategy. Thereby, importance of museums as a storehouse of our culture and heritage is hardly being realised.

Lack of Funds

Most of the local museums in Nagaland are managed privately, thus, they lack funds for maintenance and management. These museums are not run by big NGO's or societies, but are run by families or student unions, clubs in the village or town, etc. They have limited funds and sometimes constructing proper building for museums becomes a problem too.

Upgrading the Displays

Collecting and displaying some local materials in a building cannot justify the objective of a museum. Most of the local museums are museums for name sake. With no vision and aim of being a museum, the displays should be upgraded from time to time, making it inviting for the masses.

Lack of Guidance

This is one of the most important needs of local museums in Nagaland. With no knowledge and guidance for carrying out a museum, museums are constructed, become useless, since the displays are not upgraded and the museums are mostly shut down due to lack of staff and less number of visitors.

Suggestions for the Development of Local Museums

Local museums serve as the repositories of materials of diverse disciplines especially focusing on the local customs, traditions, cultures, etc. Primarily museums at local level highlight a significant part of national heritage. These museums should be built up carefully instead of leading them grow in a haphazard manner. Thus, the national museums like the state museums should initiate the growth of such local museums. State museums can and should help the local museums with technical advice and guidance, loan or gifts of reserved specimens or even replicas and photographs. It should also help in organising local exhibitions, providing proper labels, documenting the displays and conserving it (Felker-Dennis 1996: 30-34).

Local institutions like schools, student bodies or even the village councils shall also be encouraged for setting up museums where there are no museums/ organisations as such in order to retain and preserve ones culture and heritage. Where there are museums, such institutions should be encouraged to perform timely maintenance.

Most of the local museums are without specific staffs for its maintenance and protection. The

members of the village council can be put in as members under the control of the chairman or the school teachers under the headmaster and can be put for the stewardship of the museum.

The local museums in Nagaland are mostly museums for name sake. They are not properly displayed and known even among the local people. Students are less aware of it. Thus, schools and prominent local individuals should be encouraged to take part in the need and growth of museums. Help of the art or drawing teachers as well as the students can be taken to prepare labels, charts, maps, etc. The students for example can take turns to explain to the visitors the objects put on display.

Some local activities specific to the region like hunting, fishing, cultivation, weaving, costumes, folk arts, pottery making and so on can be presented/ demonstrated in the museum.

Important local personalities like the administrators, local police chief, local educator, newspaper editors or other local officials can be invited on certain occasions, so that people come to know about the existence and exhibits of the museum.

Conclusions

An area of interest which has been neglected so far is that of museums in Nagaland where a great part of artistic and cultural heritage is housed and exhibited. The local museums in Nagaland (especially in villages) are growing in number where an incredibly valuable collection from wooden, bamboo, metals and textile and such other objects are housed. Apart from the variety in form, the objects are each representations of a distinct culture which in some cases are a few hundred years old. Thus, a museum in whatever part of the world or whatever displays it houses if maintained and managed in its proper way can play a very important role which can be educative and beneficial for all (Banerjee1990: 123).

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Notes

1. Ao's are one of the biggest tribes in Nagaland residing mainly in district Mokokchung of Nagaland.

2. Source from her daughter who is the caretaker of the museum at present.

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An Overview of Archaeological Site Museums in India

*Sulekha Banerjee and **Vinay Kumar

Introduction

The Indian subcontinent is known for its plural/multifaceted cultural heritage. India in the past has contributed to the enrichment of its culture and has a very rich legacy in hands. The sources of the inherited culture or the cultural heritage, as it is often coined, are usually through oral or literary sources or archaeological evidences. It is thus very important and necessary to preserve, protect and maintain the conceived heritage.

To preserve our heritage, many effective measures had been accredited. The earliest museums had no such predilections in their early years when collections pertaining to geology and natural history took the place of honour. However, the museums in India have a marked bias in favour of archaeological material. The awareness of the Indian people of their proud Indian cultural heritage is itself a historical phenomenon born out of the endeavors of a few European men/people in the late eighteenth and nineteenth centuries. The deteriorated members of the monuments in India as well as the archaeological remains had been collected and organised for the purpose of preservation and study by the researchers of respective subject.

What is Archaeological Site Museum?

International Council of Museum (ICOM) has defined museum during the 21st General Conference in Vienna, Austria, in 2007 as 'a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment'. This definition is pertinent for museums of any classification. One such popular category of museums is 'Archaeological site museum' which play an important role in the protection of the cultural heritage.

India, a country which is rich with traces of important civilisation, has archaeological site museums primarily maintained by Archaeological Survey of India and other state departments. The site museums are well justified if there are numerous finds from the site or adjacent sites, excavations or loose architectural or sculptural members; impressive archaeological or structural remains at the adjacent sites, and easy accessibility and close proximity of the site and museum to the

visitors. The overall objective of site museum is to preserve recovered antiquities found from a site, *in situ*. But due to technical problems, the site museums are organised at monumental sites/ sites with monuments; museums at non-monumental sites i.e. in the vicinity of explored or excavated area. Hargreaves, one of the former Director General of ASI, explained the concept of site museums in the report published in 1936 by the Museums Associations, London. He mentioned that *'it has been the policy of the Government of India to keep the small and movable antiquities, recovered from the ancient sites, in close association with the remains to which they belong, so that they may be studied amid their natural surroundings and not lose focus by being transported'* (Markham and Hargreaves 1936: 10).

Development of Archaeological Site Museums

The concept of museum i.e. housing collections in a four wall building started in 1814 with Asiatic Society and it was called 'The Museum of the Asiatic Society'. Later in the year 1866, Asiatic Society handed over most of its collection to Indian Museum, Kolkata. The collections for museums were chiefly minerals and other natural history specimens. In India, *'Archaeology came to the fore as a result of the formation in 1862 of the Archaeological Survey and the activities of Sir Alexander Cunningham, whose researches awakened widespread interest in Indian archaeology… But the greatest activity resulted from the re-organization by Lord Curzon's Government of the Archaeological Survey in 1902… The history of the archaeological museums in India is largely the record of the labours of the then appointed Director General, Sir John Marshall… The discoveries of the Archaeological Survey, by adding so substantially to the history of India and awakening world-wide interest in its art and antiquities, have stimulated in no small measure feelings of nationalism and directed the attention of Indians to the need for preserving their archaeological treasures.'* (Markham and Hargreaves 1936: 33-34).

Archaeological Survey of India has played a very important role in conserving, preserving and disseminating knowledge on the cultural repositories of India. Without the efforts and work of this organisation, the beautiful cultural heritage may not have been discovered and studied. It helped in reinforcing sensibility among people to study and analyse the past while conserving it for the future.

The report by Markham and Hargreaves, published in 1936 by the Museums Associations, London, clearly brought out the unsatisfactory picture of the museum-movement in India, the main reasons being ascribed to mass illiteracy, inadequate funds and lack of proper awakening on the part of the rich and the influential intelligentsia. So far the activity of the ASI is concerned, the report stated: This emphasizes the intimate connection between the museums of India and her Archaeological Survey. The policy of the Survey has been to maintain small museums in the vicinity of sites subjected to extensive excavations to enable the serious student and the visitor alike to study the antiquities in their proper context. It has not only set up several such site-

museums to be cared for by its own officers, but has also acted on behalf of and helped several States in exploring ancient sites within their territories and building up suitable museums near them in accordance with its own policy.

As postulated, Markham and Hargreaves were mainly responsible for the rise of museums dominated by archaeological material. Local museums came into existence. These museums were essentially research-museums that emphasised generally on geology and other natural sciences and archaeology formed only a part of their collection. Amongst the museums of this era, the Mathura Museum (1874) is most notable and trendsetter. It was the first museum to house archaeological collection derived from a particular site thus called as the forerunner of 'local museums' (Sarkar 1996: 333). The credit was given to F.S. Growse, and this museum stands as a landmark in the history of the archaeological museums in India. This was the period when the new interest and development in the archaeological research and investigations took place. But as far as the concept of archaeological site museum is concerned, Archaeological Survey of India established its first museum at Sarnath in 1904.

Significance of Archaeological Site Museums

Wider significance of these museums has social and cultural implication and effects. They play an important role in the protection of our cultural heritage. Archaeological site museums are specialised type of local museums and the aim is to concentrate on the archaeological history of a particular site. Therefore, the site museums are an important addition to archaeological sites, which enhance special interest among the visitors. The idea behind site museum is to give significance to the excavated material remain from the site for example museums at Sarnath, Nalanda, Sanchi, Khajuraho, etc. Antiquity of a particular site, if studied in its proper perspective, can impart larger amount of information than its study in a secluded and far removed exhibited in totally different surroundings. A museum is the best device our culture has developed for the transmission of ideas to large number of people through the exhibition of first hand sources. Archaeological site museums are examined not only as a centre of art and heritage but have stimulated feelings of nationalism as remarked by Markham and Hargreaves.

Scope of Archaeological Site Museums

Archaeological site museums are conglomeration of two branches of study, i.e. Archaeology and the site associated with it; and Museology. Archaeology as we understand is study of human past through its material remains with aim of ordering and describing the events of past and explaining the meaning of those events. On the other hand, Museology is the branch of knowledge concerned with the study of the theories, procedures, concept and organisation of museums. Equal supervision for them is a pre-requisite. For presenting the material remains of a particular site, so as to make a person understand at a glance, it is important to

display the past background of that site through the material remains. Likewise archaeological and historical information of the site; the knowledge of display techniques; and other issues related to museology i.e. scientific management of a museum, etc. are some of the counted must-haves.

In total, there are 44 site museums which are directly managed and administered by Archaeological Survey of India. Other state departments are also maintaining the same. For example the site museums at Sanghol (Punjab), Mathura (Uttar Pradesh), etc. are being maintained by the state departments. In order to understand what skill is required in site museums, a comprehensive study has been done on the description of museum itself as found in the definition given by the ICOM. Certain shortcomings have been observed which are required to concentrate for the betterment of such cultural repository. Most of these museums, however, require sustainable and effective management plans in order to realize properly on-site preservation, documentation, research, exhibition and interpretation, as well as to raise public awareness and to provide an economic advantage for the locals. In broad aspect it highlights that there is no permanent conservator remains at the site museum but the services are requisitioned as per requirement; there are no separate space for research due to scarcity of space within the museum premises; inadequate/improper signage/labels, insufficient literature, and absence of guide; basic visitors facilities, are some of the few lacunaes that have been seen.

Besides justifying the components of the museum definition; scientific management of archaeological site museum have also defined as the action of ensuring the running of the museum's administration and more generally all the activities which are not directly attached to the specific fields of museum work (preservation, research and communication). In this regard, museum management essentially encompass tasks relating to financial (accounting, management control, finances) and legal responsibilities, from security and upkeep to staff management and to marketing as well as to strategic procedures and the general planning to museum activities.

Implications on Archaeological Site Museums

As we know that the site museums are the mirror of our vast cultural traditions and hence in order to create a sense of belongingness amongst the common people about their past management, museums are the need of the hour. Management is a process of designing and maintaining an environment in which individuals working together in groups efficiently accomplish selected aims. Thus, management of a site museum is the management of all its resources with management principles and techniques, which aims towards best preservation for its prolongation. The management principles need to be used while preparing and implementing management plans for the antiquities of a site. Site museums, in one of their primary functions,

display the objects and provide information about the past. The display pattern reveals some of the truths about the objects through written, visual or verbal information. There are eight basic motives to preserve the objects of the past - curiosity, understanding, control, belief, aesthetic value, memories, and veneration of age.

In order to have better management of the site museums, all site museums should have a perfect coordination between the internal requirements of curating the collection and meeting the requirements of its users. Both these aspects are the two faces of a single coin. If a museum is only concerned with its internal functioning such as management of collection, research of the reserve collections and documentation and doesn't take into account the visitors then the main purpose of these site museums is lost. Dissemination of information about the collection, and the management of that information are very important for these museums. There are four modes of handling information - text, data, voice and image; and all these are necessary means of interpretation of information in a museum. Hence information management for these site museums is essentially required. Information management means planning and coordination of the use of information skills, technology, and sources. Information management also means maintaining an awareness of new developments. It calls for particular attention to means of keeping up-to-date, especially in the areas of information technology, and for externally available information sources. Information management requires an understanding of information flow. Without proper information management the main purpose of these site museums cannot be achieved. Hence, the management aspects of the site museum need to be reworked that will entail the development of an understanding of the relationship between museums and their audiences.

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Explore Kachchh Museum - a Fine Blend of Archaeology, Culture and Heritage of Gujarat

***Suruchika Chawla**

In this era of virtual age, many classes of society skip the opportunity to visit an institution such as a museum that has a fine blend of culture and heritage. Rather people are fond of going to amusement parks or shopping malls. If an opportunity, academic or non-academic, comes forth related to visit to a museum, or a monument, still the uninterested lot, stick to the information available on e-resources and don't explore the real sources such as collection of antiquities available at a museum. The idea of spending weekend is mostly related to catching a movie or enjoying and exploring food outlets. Why not explore a museum in its place? "People have enriching, stimulating, rewarding, or restorative experiences in museums. They learn about themselves, the world, and specific concepts; they have aesthetic, spiritual, and "flow" experiences" (Hein 2002).

Museums in India serve multiple arenas of audiences and multiple functions. At places, like big National level museums, there are a number of people handling various roles whereas there are also other museums at state or district levels, like the Kachchh museum at Bhuj city of Gujarat, where a single person is busy playing number of roles to manage the affairs of the museum and its presentable display. In totality, museum staff has the focus on the idea that purpose of generating a museum is basically dissemination of information in order to cater the needs of audiences, in a simple yet perceptive way. Thus, the result is a well planned museum like the Kachchh museum, which acts as a source of information, provides avid displays and gives facilitation of storage of antiquities. This museum is a good source of educative learning which allows enrichment of knowledge to the visitors.

Concept of Kachchh Museum

Planning a museum that is serving multiple functions can be an arduous job though. Many a times the sole purpose of display is showcasing of collection but indirectly it acts as a good source of education for visitors. Informal education through the museums and its collection as the first hand source is popular in various parts of India and the world. The Kachchh museum which is located in the picturesque setting in the city of Bhuj, is also well planned for this purpose. It is situated on the banks of the Hamirsar Lake, just opposite the Nazar Baugh garden

(fig. 84). Museum's location and collection is eye soothing for visitors.



fig. 84. Kachchh Museum: Entry board

Museum is the best place to display the objects systematically and to get firsthand knowledge from them (Choudhury 1998). Visitors make meaning in the museum, they learn by constructing their own understandings (Hein 2002). Kachchh museum is a very good instance of being a fine blend of archaeology, culture and heritage of the state of Gujarat, especially the region of Kachchh. Everything is there in the museum from the avid displays to the rich and informative content. Its unique collection is motivational for the visitors to explore the spectrum of culture of Gujarat. One can experience the fine examples of living heritage present in the various parts of Gujarat, by getting the ideas through display at the museum. This museum mesmerised visitors by its display and creates an urge to look for more. In this museum one can see live activities happening in the real settings of the region of Kachchh and experience the living heritage at its best ((fig. 85-86).


fig. 85. Kachchh Museum: Women in traditional attire


fig. 86. A traditional hut in Kachchh

Exhibits at the Kachchh Museum

The region of Kachchh itself is rich in wildlife, arts and crafts, scenic beauty, folklore and exquisite culture of Gujarat. The state of Gujarat could well be termed as the 'Land of Festivals and Fairs' with almost 3,500 of them being celebrated in its different parts every year. The myriad colours of culture can be seen in various parts of Kachchh region that is a hub of art, architecture and traditional crafts. Be it the metal worker in Zura and Nirona villages (fig. 87-88), the textile


fig. 87. Nirona village: Metal work artist


fig. 88. Metal work (bells)

embroidery of different types by people like Rabari, Ahir, Harijan, Sufi or Muthaea embroidery, which is basically religion or sect based, done by Hindu and Muslim communities. There are even more like the Jhat, Ari, Meran and Kharek embroidery doing craftsmen who are professionals and make for sale purposes. Tie and dye and bandhini are also famous textile crafts in various places of Kachchh. The Rogan artists of Nirona village at Kachchh are also famous for magic of their fingers on the cloth (fig. 89-90). Other crafts were also popular earlier like wooden, ivory, jewellery making but it can be categorised as a dying art now.



fig. 89. Nirona village: A Rogan artist

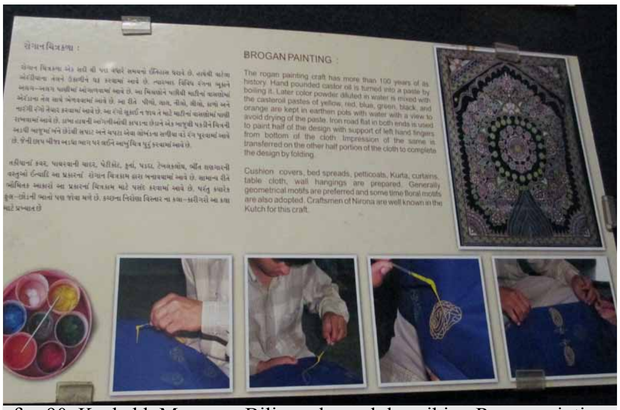


fig. 90. Kachchh Museum: Bilingual panel describing Rogan painting

This museum acts as a kaleidoscope of the rich heritage of Gujarat. The display especially is based on the traditional art and craft forms of the region of Kachchh which create an impact and add a touch of charm with distinctiveness. This museum presents the traditional views and reflection of myriad culture of Gujarat.

Kachchh is a culturally rich region which is also reflected in archaeological terms. A number of archaeological sites of Harappan civilisation in this region had revealed antiquities in large quantities. Still excavations which are active during the season in many parts of the region of Kachchh reveal enigmatic evidences of the past. Kachchh museum gives all varieties of information and mesmerizes a visitor with its display and authenticity.

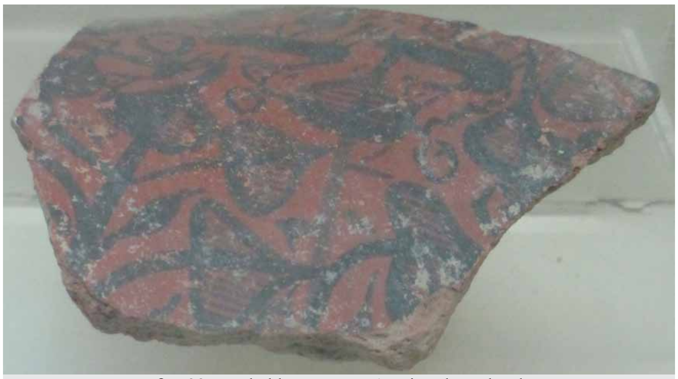
The collection available at any museum is procured by various means. It can be received as a gift, may have been purchased, or taken on loan or can be acquired after excavation done at a particular site. Archaeology is one of the phenomena of understanding people who consciously or unconsciously left behind the patterns of their living. What we are today as a civilised and cultured society, is the result of the ancestors who gave us all these heritages. Gujarat is a region that is rich in archaeological and heritage splendor with a touch of culture and traditions in its soul, till today. The sites like Lothal and Dholavira are cities par excellence for their ancient architecture and crafts such as bead making, sculptures, shell working, pottery, etc. Dholavira and its excavated objects bear the testimony of one of the largest cities of Harappan civilisation. This site is located in Kachchh region itself.

Every ancient civilisation of the world had a unique perception of using available resources, whether natural or manmade, amalgamated with their technology in its best manner. These

entire heritages in the form of nature, art, craft, culture, architectural magnificence, etc. are to be studied well in order to recollect and identify what our ancestors did for survival and continuity; and what is the uniqueness in our very existence. In a way how we differ from the other animal kingdom and superior to them in many aspects. In other words we can say "understanding the human past with the present human touch". Kachchh museum presents you these craft technologies through its panel displays and artifacts complementing the contents (fig. 91-92).



fig. 91. Kachchh Musuem: A panel describing about pottery of late Harappan period


fig. 92. Kachchh Museum: A painted potsherd

Museums like the one at Bhuj, the Kachchh Museum, give answers to our questions. Why were these artifacts made? Who made it? Why the particular raw material was used? Such questions create a dialogic protocol for any scholar or visitor getting acquainted with these ancient civilisations and their remnants. Museums are places where the objects and messages have been selected as ones of high cultural value - whether one is referring to a specific art collection, historically salient artifacts, or a collection of bones or scientific findings (Leinhardt and Crowley 2001). The Kachchh museum at Bhuj is no exception to this fact. Real objects, as opposed to two-dimensional representations of those objects, maintain veridical resolution and density of information (Leinhardt and Crowley 2001). Once you visit the museum at Kachchh, the collection complimenting the showcase displays will allow you to understand the concept that justify information in the panels.

The Kachchh museum is divided into two sections comprising of a ground floor and first floor galleries. The gallery at ground floor has a display of stone inscriptions; various panels with antiquities of Harappan civilisation along with photographs revealing its archaeological significance; dioramas of tribes of Gujarat with photographic display of their lifestyle patterns (fig. 93); coins of various eras of Indian and International context (fig. 94); and sculptures

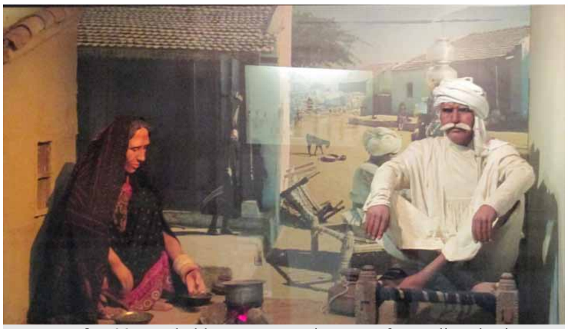

fig. 93. Kachchh Museum: Diorama of vagadia rabari


fig. 94. Kachchh Museum: Coins

of metal, stone, etc. from various temples and monuments of Gujarat region and beyond (fig. 95-96). The display has been carefully planned here and well presented in the forms of showcase displays, open displays, dioramas and sculptural panels that provide a glimpse of Gujarat at one point.


fig. 95. Kachchh Museum: Metal sculptures


fig. 96. Kachchh Museum: Sculpture gallery

There is a showcase displaying tree fossil of Jurassic period which is an eye catching feature for visitors. Other similarly interesting panels like the ones showing the Flamingo city of Kachchh are quite unique displays too. These aspects highlight some of the significant features of Kachchh region as it has a Fossil Park in its environs. The west Kachchh region is famous for its unique wildlife and flora.

In addition to these displays, there were panels showing major mining centers of this region and geological aspect of the state. Also panels showing an array of the list of earthquakes that occurred in Gujarat, with some photographs, can be seen in showcases at the museum. The photographs displayed are showing the devastating effects of many calamities that affected Gujarat over the years. This panel is significant as Kachchh is prone to seismic activities and had a history of being shaken by its impact that had disastrous effect on people and their lives. But the people were strong to fight back and bring their lives back on track. Even Kachchh museum was re-organised after one of these earthquakes.

Apart from this basic geographical and other information present at museum, the archaeological display is well created to cater the needs of audience. These showcases have bilingual labels that are good for local people of Gujarat to understand their own rich heritage with ease and know its invaluable significance. The archaeological collection kept in many showcases provides 3-dimensional effect to the concept adding volume to the content and providing a meaningful display.


fig. 97. Kachchh Museum: Embroidery work

In the gallery located at first floor one can see the collection of handicrafts of Gujarat comprising of textiles, silverware, few sculptures, embroideries (fig. 97),

jewellery, shell decor items, beads work, clay objects, pistols, some ivory objects and lacquered work with other panels. The display is well kept and educative. There is ample space to sit in the gallery to enjoy exhibits that are masterpieces of some of the best artists and craftsman of Gujarat.

The craftsmen are continuing these traditions of art and craft and are depending on their unique skills to earn a living. Many museum visitors may see the handicrafts at various places or at various museums, but seeing the museum at Kachchh, one gets motivated to see the actual workmanship of these craftsmen and artists. If the visitors actually go to these villages like Nirona, the craftsmen also earn a name and living for their skills in handicraft. Kachchh is active and alive due these specialised people only and interests many tourists all round the year for these masterpieces. Kachchh museum may act as a guiding force as it had displayed some of the best works and rare collections.

Learning can only occur when visitors can connect to what they already know. By this way visitors can make an association between what they have in mind and what is presented in the exhibition (Hein 2002). The photographs compliment the display and the collection compliments the information. In all a balanced approach is used to formulate the galleries at the museum.

It is rightly said that -

“Museum can teach the lesson of olden times, give information of the present time and the scientific plans meant for the future. Hence, a museum can rightly called a place for learning and the objects of the museum as a whole can be called medium of instruction” (Choudhury 1998).

The scenario at Kachchh is unique. There are locals, foreigners and other tourists that may or may not be knowing traditions of Gujarat but Kachchh museum do make them sense those traditions through its display. Also, many people staying in the nearby villages visit this museum. They have a different dialect of language and are well versed in Gujarati as majority speaks it and understands it well. Kachchh museum has kept local visitors in mind while planning the information panels and labels.

Those who come from Kachchh and also from other parts of Gujarat, to see the display in museum, for them colourful diorama displays are remarkable attractions as it shows lifestyle of people residing in the remote areas of the region. The ideas which cannot be easily explained with lengthy abstract labels can be easily communicated through dioramas or models (Dwivedi and Pant 1980). A diorama is a rectangular enclosure with a curved background, a three dimensional foreground and front glass. Presenting exhibits in their natural habitats, making a perfect illusion of reality of nature is the sole aim of a diorama (Dwivedi and Pant 1980). Kachchh museum has maintained the charm of presenting culture with authenticity and applied modern display techniques to provide this information without any hassles to its audience. The crispiness of presentable display is maintained at Kachchh museum that has collection of art,

archaeology, culture and heritage amalgamated with fine blend of display techniques and rich informative panels. It is rightly said that *"kachchh nahi dekha tou kuch nahi dekha"* (if you have not seen Kachchh you have not seen anything). Such is the significance of this place. Visit to Kachchh museum will transport you to multitude of experiences and infinite colours of Gujarat.

It is very true to say that – a museum is a sign of civilisation as are schools, libraries and other agencies of knowledge and culture. If properly supported and skillfully arranged, a museum can prove to be a powerful instrument of visual education (Prakash 1964).

Visit to Kachchh museum at Bhuj in the state of Gujarat, will create a spark to learn more and explore the splendors hidden in Kachchh region that are buried deep in the land of culture and living heritage. The people will sweep you off your feet for their hospitality and friendly behaviour. The life here is simple yet colorful, ordinary yet enjoyable. Just as the people are blissful and content in their lives, they will make you feel the same. A museum, by nature, seeks to conserve memory, retain a sense of history and combat amnesia to heighten the viewer's consciousness of his past as he moves into the future (Doshi 1995). Learning and living at Kachchh is a rewarding experience for everyone. Kachchh museum is the initial step to plunge into the ocean of heritage of Gujarat.

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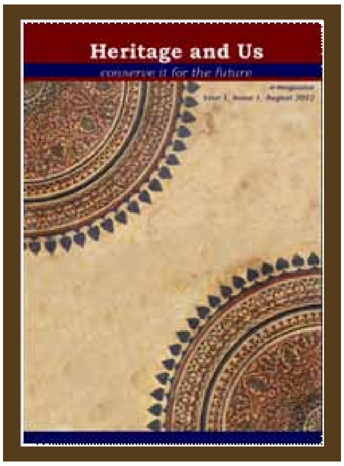
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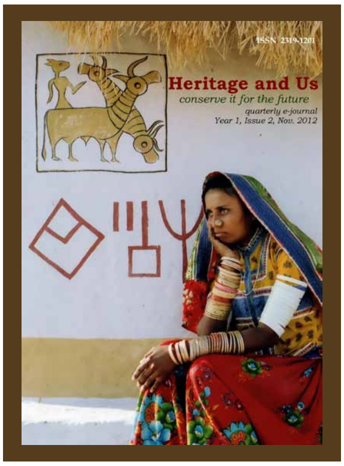
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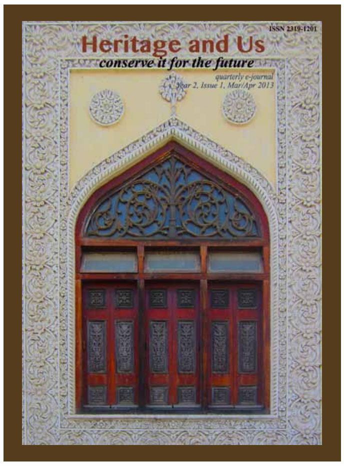
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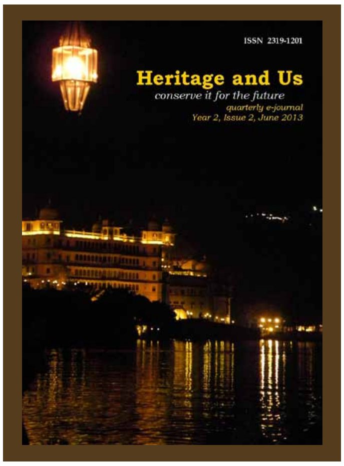
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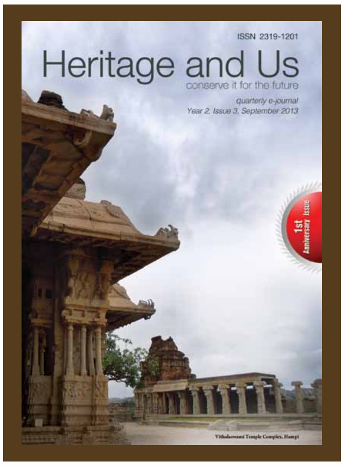
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